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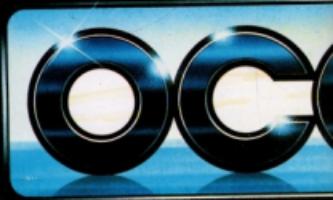
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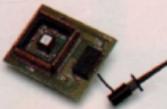
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The original PC1204 4MB 32-bit memory expansion is still available, and is exceptional value.

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Increase your Amiga 500/2000 chip RAM to a total of 2MB. MegaChip does this by using its own 1MB of RAM and drawing extra memory from any other RAM you have installed in your Amiga. No soldering is required.

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The DKB 4091 (licensed by Commodore) SCSI Host Adapter is a high performance board that connects up to seven SCSI devices to your Amiga. The DKB 4091 features: Full Zorro III implementation, fast SCSI-2 implementation, SCSI internal connector and ribbon cable, high density SCSI-2 external connector, direct memory access (DMA) and hardware to install a 3.5" hard drive on the board.

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Disk Expander is an innovative program for all Amiga users. With this software solution you may double the capacity of your floppy disk or hard disk drives. The installation process takes only a few seconds and afterwards DiskExpander works invisible in the background. The compression ratios vary from 30% to 70% depending upon the used compression-algorithms and upon the kind of data.



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A500 Card with clock

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Power Computing can supply all GVP High end professional hardware and software. Please call for our requirements.

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Calcom v.32 bis inc. TrapFax..... £199

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The XL Drive can be used with any Amiga Computer, and allows you to store a massive 1.76MB on a high density floppy diskette. The drive can also act as a standard 800k drive and read and write disks written on an A4000 internal high density drive. XL Drive requires Kickstart 2 or above.

XL Drive external..... £89.95

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XL Drive internal A4000..... £89.95

**Fargo Primera Printer**

Now you can produce stunning, high quality output on paper, transparency film or even T-Shirt transfer from your Amiga. The Primera colour printer, recent recipient of countless awards in the IBM-PC and Macintosh markets is also the perfect companion to any Amiga. Primera uses wax thermal transfer technology, a technology usually associated with much higher priced printers. Some of the features include, software drivers for Amiga, PC and Macintosh, optional photo-realistic upgrade kit (dye sublimation) and monochrome ribbon cartridges available for text printing only.

Primera printer..... £649

Photo realistic upgrade kit..... £199

Photo realistic refill kit (100 prints)..... £250

Photo realistic refill kit (50 prints)..... £79.95

4 colour ribbon (80 prints)..... £38.95

3 colour ribbon (115 prints)..... £38.95

Monochrome ribbon (400 prints)..... £31.95

Primera paper (AA 200 sheets)..... £18

T-Shirt transfer paper (AA 10 sheets)..... £17.95

Primera & Studio DS software..... £699

(Studio software is a true 24-bit printer driver)

**Internal Drives**

We use the same drive mechanisms as Commodore so that you get the kind of reassurance at a cheaper price than other internal drives on the market.

PC881 A500 Internal drive..... £40

PC882 A2000 Internal drive..... £40

**Syquest Drives**

The new 3.5" removable hard disk from Syquest stores 105MB on each cartridge, with an accessing time of 17ms. An internal and external version is available. (A SCSI controller is required)

3.5" IDE Internal..... £499

3.5" IDE External..... £579

3.5" SCSI Internal..... £539

3.5" SCSI External..... £599

3.5" 105MB Cartridge..... £79

Power Optical

128MB Optical Internal..... £779

128MB Optical External..... £679

128MB Optical Disk..... £40

SCSI Controller A2000..... £129

Dual Drive

The Dual Drive is packed with the many features of the PC880B whilst having two drives using only one port. This is another original from Power.

Dual Drive..... £125

X-Backup Pro

X-Backup Pro (Hardware designed by us)..... £29.95

PC880B Drive

The new updated PC880B is the most impressive disk drive of its kind on the market. The drive includes a strong aluminium casing, an anti-click device, virus blocker, Cyclone compatible chip and the latest built-in backup hardware which allows X-Copy to copy and verify. What's more you can now control these features through your mouse, so there are no more annoying switches to use.

PC880B with Blitz Amiga..... £70

PC880B with Blitz & X-Copy..... £80

PC880B 1.76MB Upgrade..... £49.95

Features	PC880B	Amiga
Anti-click	●	●
Anti-virus	●	●
Aluminium extrusion	●	
Sony mechanism	●	●
Isolation switch	●	●
Thru port	●	●
Upgradable to 1.76MB	●	
Cyclone compatible chip	●	
Built-in backup hardware	●	
Mouse operated	●	

PC880E Drive

This drive is a high quality external floppy drive at a fraction of the price. As with all of our drives the PC880E has a thru' port, disabling switch and 12 month guarantee.

PC880E Economy Drive..... £49.95

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AMIGA

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Ten years ago, when home computing was still in its infancy, it seemed as though games grew out of shoe boxes at the bottom of people's beds - good games too, not the sort of run-of-the-mill commercial stuff we've seen all to often since then. But the software giants haven't completely taken over. **Tony Dillon** introduces some now familiar names who started from scratch and built an empire. Nearly. Could you do it too?



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OFF THE CUFF

EDITORIAL



It's all swings and roundabouts isn't it? Dan Slingby left the Amiga behind two months ago to biddy go forth into PC territory; he'll be involved in the opposite direction.

And I'm seriously enjoying it.

The thing about

the Amiga is that, although it is a serious machine, it's not taken as seriously as the PC. Let me elaborate. Most PCs are bought for business needs first, entertainment second. For all their super fast, local bus motherboarded, 486DX2 chipped, all singing and dancing glory, they're not that much fun are they? Well, their users aren't anyway. The average Amiga owner has a much deeper background in home computing. He started off with a C64 or a Spectrum, or maybe he's grown up with the Amiga. He will have tried programming his own games or applications of some stage or other, and has probably dabbled in music and demos. He may even have had some of his work published as PD or otherwise. He buys exciting games, ones which the PC has never been able to accurately emulate, like *Sensi/Soccer* and *Alien Breed* (incredible thomas in the PC's side). And the PC user? He's a Lotus 123 fanatic with too much space on his hard drive for his own good. Let's face it readers, you're great!

And so is **CO AMIGA**, I mean, just look at what we've got lined up for you this month: In our covers stories we tell you how some enterprising独立 forces to produce and market great games. In CD32 Zone Tony Dillon starts a new diary of a game, featuring *Space Academy*, a CD32 only development by Stellar Genesis Agency for Mindscape, just one of the many titles currently under development solely for that machine. And speaking of CD, John Kennedy investigates CD-ROM possibilities that use current technology. What a guy. Enough! Read on... **Alan Dykes**

Editor

NEXT ISSUE ON SALE 19 APRIL

EDITOR: Alan Dykes DEPUTY EDITOR: Lisa Connell GAMES

EDITOR: Tony Dillon ASSISTANT TECHNICAL EDITOR

Tony Hogan, Peter Lee, Gordon Rennick ART

EDITOR: Jo Whelan TECHNICAL CONSULTANTS: Mat

Bronfield, John Kennedy CONTRIBUTORS: Jason Hobson, DJ

Walker-Morgan, Peter Lee, Andy Mitchell, Vassos, Mark

Potterton, Steve Koen, Paul Freely DISK COMPILER

Gerry ADVERTISING MANAGER: Graham Morris SALES

EXTRAS: Chris Rees & Robin Ryan AD PRODUCTION

Chris Rees & Robin Ryan GROUP ADVERTISING MAN-

AGER: Nigel Taylor PUBLISHING DIRECTOR: Mike Frey

CL: Amiga offices: Privity Court, 30-32 Finsbury Lane,

London EC1R 3AU. Tel: 071 272 6700 Fax: 071 972 6701.

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July-December 1993

GET SERIOUS

PRODUCTIVITY REVIEWS PRODUCTIVITY REVIEW

Excellent news for *Imagine* users! The new update version 2.9 gets the CU AMIGA review treatment on page 104. Another first is the massive preview of Music X 2.0, and don't miss our comprehensive guide to making your Amiga CD-ROM compatible.

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GAME REVIEWS GAME REVIEWS GAME REVIEWS

What a crazy hotpot of smash hits and near misses we've got for you this issue! We were worried we weren't going to be able to fit them all in! Audiogenic return with their incredible platformer *Bubble & Squeak*, while Core finally release the atmospheric *Darkmere*. Get reading!

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Check out the exclusive preview of Music X 2.0 on page 110.



CD-ROM is dissected and digested on page 120.

REGULARS

9 NEWS With the CD32 taking off at last, things are looking up for Commodore. Find out more on page 10.

16 COVERDISKS See the panel on the opposite page.

47 CD32 ZONE This month's selection of CD32 games includes the *Lots Trilogy*, *Seek and Destroy*, and *Fury of the Furries*, plus news on all the up and coming silver discs.

102 PRODUCTIVITY REVIEWS

See Get Serious panel.



King's Quest VI wears itself a screenstar in its review on page 73.



Being naughty is sometimes nice as we find out in *Naughty Ones* on page 79.

132 PD SCENE A stack of stunning demos are on show this month, along with the latest Assassin game compilation, and some of the best music disks to appear in ages.

137 PD UTILITIES The excellent HAM Lab Plus gets a full page review, with a supporting cast of sound samples, productivity software and educational disks.

142 ART GALLERY Yet more Amiga masterpieces from the readers of CU AMIGA get a public viewing. Did yours get in this month?

COVERDISKS

The amazing *Adorage* is the star of the first disk this month. It comes complete with *Master Virus Killer* and the compelling strategy game, *Task Force*. Probably the best adventure game this year, *Kings Quest 6* comes your way on the second disk.

DISK 78

PAGE 16

Slicker than a Brylcreamed porcupine, *Adorage* is here to give all your videos a truly professional edge. It's yours with this issue, and when we give you a full-price software application, we give you the complete, fully-featured program, not the sort of half-baked, save-disabled teaser program that others offer. At last you can emulate all those super-smooth wipes and have the screen peeling off to reveal the next shot, or exploding into lots of tiny pieces. Thanks to the SSA animation player, you even get 50 frames per second playback in many cases, lending an extra touch of finesse to any production. *The Master Virus Killer* is also on disk 78, one of the most comprehensive virus killing systems around, this is just what the doctor ordered. Bringing up the rear, there's the *Laser Squad*-style *Task Force* – a complete sprawling strategy wargame to keep you up well into the small hours.



DISK 79

PAGE 25

Sierra are returning to the Amiga, albeit under the watchful gaze of Revolution Software. Charles Cecil and the gang, creators of *Beneath A Steel Sky*, have been trundling along with this one for a few months, and you have to admit it's a bit of a cracker.

Ported directly from the PC version, *Kings Quest VI* is a mammoth adventure, taking you over land and sea, and you can sample a healthy chunk of it with our extra special coverdisk this month.

Gasp at the graphics! Shriek at the sound! Beware of brain strain! It's enormous!

Not only that, but we also bring you a PD version of everyone's favourite game, *Dotz!* Can you build more blocks than your opponent in the space provided? Simple, but addictive, you won't want to load another disk until this time next month!



• The Bitmap Brothers •

THE CHAOS ENGINE



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NEW FEATURES FOR **AMIGA CD³²**

Fully Animated Intro • Enhanced User-Interface • Interactive Instruction Manual
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cu NEWS

CD32 SOFTWARE SALES RIDING HIGH



The CD32 is toppling the software sales charts all over the country. Unlike its console counterparts - bottom right and left.

Commodore was in an exceptionally buoyant mood this week as the latest Gallup figures showed CD32 software sales clearly at the top of the charts for the first time. The charts, which show the actual sales of CD-ROM software around the country, reveal that Sega's Mega CD has finally slipped from the number one slot, dropping over 20% of their market share during the last month.

The news comes at a time when the consoles are just starting to feel the pinch, reflected in the almost universal drop in sales of console magazines. It seems that people may finally have got fed up with paying the inflated software prices. Ironically, in the face of this evidence, Sega has apparently been bullishy declaring that it no longer considers its biggest rival Nintendo, to actually be a rival any more!

Whilst these two slug it out, it looks as though the CD32 is poised to come in and forge ahead from behind. Even more interesting are the fortunes of 3DO, the new American wonder-console which looked as if it would pose a serious threat to CD32 sales. However, contrary to initial reactions, many major US players are now giving the machine a distinctly frosty reception and its future is looking less certain than it was previously.

It would appear that the American public are not the financial fools everybody had hoped they might be, because there is a marked lack of people queuing up to hand over the \$699 asking price. It now seems certain that when the machine finally hits these shores, that it will have a price tag of £499; very expensive for a games console.

In the meantime, CD32 keeps selling, and so does the software. Perhaps the most significant thing about the latest Gallup figures is the fact that they place CD32 sales over 7% above those of PC CD-ROM. Considering the fact that there are tens, if not hundreds of thousands of PC CD-ROM players out there, it's remarkable that the CD32 has managed to ward them all off. Amazingly enough, Philips, the main rival in terms of CD Video sales, only rates a paltry 1.8% of the overall pie, proof enough, if any were needed, that Commodore is back, and they mean business.



GCSE IN AMIGA GAMES

No, it's not a new school course, just a way of introducing you to Europress Software's new GCSE ADI packs. Aimed at the 14-16 year old age range, the packs are different in that they cover a two year age group rather than the single year normally covered. Costing £34.95 instead of the usual £25, topics covered include English, French and Maths. It's all up to the usual high standard, and should be in the shops very soon! For more information, call Europress on 0625 859333.

I'D BUY THAT FOR A FIVER!

Daze Marketing have had a very successful run with the *fishar* series, but not everyone has a copy yet. On the same note, not everyone has a copy of the brilliant *Transardica* either. Neither game has been released on budget yet, which means that if you want to go out to the shops to pick up either, you'll have to fork out (a worthwhile) £25.99. Unless, of course, you buy them through CU AMIGA. Thanks to those nice chaps at Daze, we can offer you either of these games for no more than £5 EACH!! Or TWO FOR TEN POUNDS!! To take advantage of this exceptional offer, please fill in the coupon below, with a cheque or postal order (no credit cards please) made out to Daze Marketing, and send it off to "Blimey That's Cheap Offer, Daze Marketing, 2 Canfield Place, London NW6 3BT. Please allow 28 days for delivery."

Please send me my wonderful *Silmarils* games as soon as you can.

Name: _____

Address: _____

I would like ____ copies of *fishar* and ____ copies of *Transardica* please.

NO RALLY FOR AMIGA!

It has now been announced that Rally, the game that has caused such a buzz in the last few months is not going to be released on the Amiga. Already a smash hit in the PC market, the game has proven impossible to do on any but the fastest Amiga. Over the past few months Rally was gradually stripped and stripped to improve the speed at the point where it was just too basic. The PC's direct addressing system can handle it, but it seems that the bitmap system of the Amiga just wasn't up to the job.

TFX - LANDING SOON!

It's a game that we've had more calls and letters about than anything else, and it's here.

TFX (Tactical Fighter Experiment) is about to be unleashed after months of delays and setbacks, and it looks better than ever. To be released in June for the CD32 and A1200. DID's finest hour will be every bit as fantastic on Commodore's war baby as it is on the PC. The CD32 version will have all the same colours as the PC, with the same texture maps and Gouraud shading. The hard disk installable A1200 version will also have all the colours and shading, although some of the more complex shapes may be simplified slightly. Look out for a review soon. Or call Ocean on 061 832 6633 for more details.

BEST VALUE CD-ROMS EVER?

Almathera have just announced what is undoubtedly the best value CD in the world. For the absolutely miserly price of £14.95, you'll be able to buy Eurosene 1, a CD containing approximately one gigabyte (that's 1,000 megabytes!) of archived demos and PD software. In order to access the data, you'll need a keyboard and a mouse. You'll also need a bootable system disk (one containing Workbench) or a Serial port link to another Amiga. All in all then, not a disk for the total beginner but a darned worthwhile product.

For those of you who work in video, graphics or DTP, their Image CD is a dream come true! 660 megabytes of compressed 24-bit images on a CD, complete with viewers for both Amigas and PCs. No price has yet been finalised for this CD although Almathera say that they will be setting it at the same affordable level that has characterised their recent CD releases. As with the Eurosene disk, you'll need some extras to use the photo disk.

You can find out more by phoning Almathera on 081 687 0040.

10/10 SILVER PLATE?

10 Out Of 10 Educational Software return to the shelves once more this month with 10 Out Of 10 French. Aimed at the 8 to 16 year old range, the package features six different games to teach phrases, grammar and a vocabulary in an interactive and interesting way. If it's as good as the others in the series, it'll be a welcome addition to your school course. Call 0742 780370 for details.

RESERVOIR FISH?

Rumours are circulating currently concerning the future of our old friend James Pond, about to return once more in Operation Starfish. Apparently, Millennium's next step is to make the move to CD in a bigger way, with large sections of the game using full motion video shot underwater at the recently reopened Ealing Studios. The cast is yet to be finalised, but current Hollywood darling Harvey Keitel is rumoured for the role of Dr. Mayve. Call Millennium on 0223 844894 for more details.



SCANNERS NOW CHEAPER THAN EVER

Golden Image have just announced that their Alfascan scanner has just been reduced by £44 to £135. The device, which is capable of producing scans in 256 shades of grey, is also bundled with the optical character recognition software OCR Junior, a package which itself retailed for £79.95.

You can find out more by phoning Golden Image on 081 365 1102.

COMMODORE SUPPORTS SERIOUS USERS

At last Commodore have put paid to criticisms that they don't market the Amiga range effectively, by opening the first of three dedicated Amiga solutions advice centres.

The centres, dubbed Amiga Centres of Excellence (ACE) are designed specifically to assist upmarket users to choose the best Amiga set-up for their requirements.

The centres will also have an invaluable opportunity to promote the entire Amiga range to big business, but are likely to focus on the up-market machines such as the A4000.

The first centre is to open in Colwyn, Wales on March 1st, with two more centres due to open in the coming weeks.

SOFTWARE PRICE WAR RAGES

A recent spate of discounting has blossomed into a full-scale price war that can only spell good news to the average software buyer. What started as a bit of discounting by Blockbuster to try and stimulate sales for the ludicrously overpriced Sonic 3 cartridge, caused an escalating spiral of price-cutting. Future Zone, one of the country's biggest specialist retailers took their time to react, but when they did it was with sweeping discounts across the entire software range, including Amiga games. Some titles have been discounted by as much as £20.

MODEMS NOW EVEN CHEAPER

Siren Software have just started distributing the Best Data 'Smart One' range of modems. The modems are capable of transmission speeds of up to 14,400 BPS, yet only cost £199.99. The modems feature full duplex, V42bis and MNP5 data compression, with Fax group III compatibility.

For details phone Simon Cobb on 061 724 7572.



HEWLETT PACKARD SUPPORTS THE AMIGA

Printer manufacturer Hewlett Packard recently announced the availability of specially commissioned Amiga drivers for the vast majority of its printer range, including the 1200C, the 550C and the Laser and Paintjet series*.

The driver is pre-configured to produce optimum print speed and shade resolution, although it only supports 4096 colours, so it still won't be able to produce a full range of output when used to print AGA or 24-bit images.

It's currently available in English or German and you can find out by contacting their Fax Information Retrieval Service on 0800 960271.

EPSON PROJECTOR OUT OF PRODUCTION

Epson's Top Rated VP-100PS video projector (reviewed in CU AMIGA February 1994) has now ceased production. Although Visual Products had tied up a distribution deal for the projector, all the existing units have now been sold. Due to very popular demand for the unit, Visual Products are at present in negotiations with the manufacturers of a similar projector, which they hope to be distributing very soon, although they are unlikely to be able to match the VP-100PS's relatively low price of £799. Contact Visual Products on 0494 890601.

CD32 USER GROUP

CD Exchange is a user group dedicated solely to the Amiga CD32. Members will benefit from regular newsletters and swap facilities. A quarterly CD-ROM is also being considered.

Membership is £9.99. Contact them at CD Exchange, Unit D5, Hi-Tech House, Blackfriars Street, Norwich, NR3 1SF. Tel: 0603 662066.

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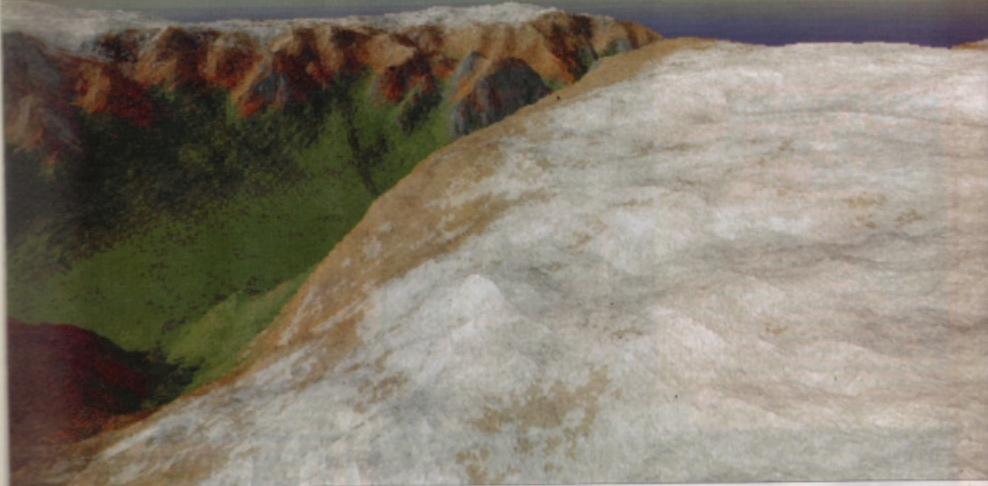
Virtual Reality Laboratories this week announced the availability of a new special version of Vista Pro. The program only requires 2Mb of memory to run as opposed to the six megs required by Vista Pro 3.0.

The majority of Vista's important features have been retained, including variable tree types, waves, rivers, stars and, of course, full support for Digital Elevation Maps which allow

you to render real-world scenes.

This remarkable feat of programming has apparently been achieved by creating a virtual RAM disk, so that when the program runs out of conventional RAM, it can use a hard drive as extra memory.

The program, which retails for £59.95, is available from Meridian Distribution. Call them on 081 543 3500 for further details.



TRIPLE VISION

A new company called Visual Promotions has announced its entry into the computer arena with a trio of graphics related products.

The first is a T-shirt printing service. If you send them an IFF screen on a disk, they'll print the file in black and white or grey shades onto a quality white T-shirt for only £6.95. If you're feeling exceptionally flush, you can send two pictures and have a double sided shirt printed for only £8.95.

Video users will doubtless be interested to hear about their Visuals collection; a series of disks, each containing a collection of photo-realistic graphic files. The first volume consists of three disks of landscape and sunset images. The images are available in a variety of formats ranging from HAM and HAM8 up to 24-bit, BMP and TIFF. The set is a snap at only £5.95.

The final product is a book called *The Ultimate DTP Guide*, and it'll come as absolutely no surprise to learn that it covers a variety of DTP related subjects including choosing a software package, page design, fonts and using graphics. At only £5.95, the book seems to represent good value for money. You can expect a review here soon. For further details phone 0303 245378.

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FREE COMMS GUIDE FROM US ROBOTICS

Modern manufacturers US Robotics are offering 300,000 free copies of a guide to on-line services and Comms.

Entitled *The Sportster Guide to On-Line Services*, the 45 page full colour booklet is primarily aimed at PC owners, although it also contains a great deal of interest to Amiga owners too.

The Guide is being distributed via a number of PC magazines, but if you have trouble tracking a copy down, you can obtain one from Sally Roberts, US Robotics, 224 Berwick Avenue, Slough, Berkshire, SL1 4QJ. Tel: 0753 811180.



BENEATH A STEEL SKY

FEATURING...

REVOLUTION'S INNOVATIVE VIRTUAL THEATRE SYSTEM AND STUNNING ARTWORK FROM AWARD-WINNING COMIC-BOOK ARTIST DAVE GIBBONS.
BENEATH A STEEL SKY IS A GRIPPING SCIENCE FICTION THRILLER SET IN A BLEAK VISION OF THE FUTURE.

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Virgin



THE ONE 93%

"... we were concerned when LucasArts announced they were going to leave the Amiga scene, but with Revolution currently producing stuff like this, who needs 'em? "

CU AMIGA 95%

"Simply one of the best adventures ever released on the Amiga"

AMIGA FORMAT 94% FORMAT GOLD

"... one of the most enjoyable graphic adventures to appear on the Amiga for a long time."

SCREEN SHOTS MAY BE FROM A DIFFERENT VERSION

MEDIAPORT LICENCES

Activision International have asked us to clarify the fact that users do NOT have to pay a licence to use their player program in an output mode only. However, if the player is used interactively as part of a communications network, a site licence of £150 per terminal is payable. The program itself has just fallen in price from £399 to £300.

Incidentally, Scala requires a site licence of £99 to be paid for each location that the player program is used, regardless of whether it forms part of an interactive network or not.

RUMOUR MILL



Commodore have just released another new A1200 based hardware/software package. Like the existing 'Desktop Dynamite' one, the 'Computer Combat' pack features a combination of games and applications. Included are a word processor - Wordworth 2, a personal organiser, graphics package - Personal Paint, and three games: Brian the Lian, Zool 2 and Total Carnage.

When talking to CU, Commodore also hinted that their existing best selling, 'Desktop Dynamite' pack will be phased out in the Autumn. This will make way for an even newer pack, no details about it were available.

The Computer Combat pack is priced at £349.

Oops Corner WORDWORTH 3 UPGRADE

Apologies to Meridian Distribution who have apparently been swamped with enquiries from Wordworth owners looking for details about the upgrade to version 3. We should have told you to go directly to Digital International. You can phone them on 0395 270273.

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AMIGA GAMES

Hints • Tips CHEATS & ADVENTURE SOLUTIONS

AMIGA GAMES BOOK

Serious Amiga gamers might be interested to know about a brand new Amiga games book which will help them to get the most out of their games. The book is absolutely choc-a-block with single line tips, cheat codes, walk-throughs and complete solutions.

Whether you've just come up against a temporary block, or you're crap at all games, this book can help you to improve. It contains, hundreds, if not thousands of hints suitable for everyone from the rawest beginner to the most seasoned expert.

It's called *Amiga Games, Hints, Tips, Cheats and Adventure Solutions* and you can get your copy from Kuma Books. For more details Tel: 0734 844335.

HEAVYWEIGHTS TO ATTEND MEMS

Wembley Exhibition Centre will play host to the MIDI and Electronic Music Show (MEMS) from April 22nd to 24th, 1994. The show has traditionally provided a forum for leading edge music companies to display their latest products as well as touring existing wares. It also gives a stage to some of the most innovative musicians and producers to strut their funky stuff.

This year's show promises some exciting new products, including Yamaha's virtual acoustic synthesiser, and their new TG3000 tone generator. Akai will be using a Virtual Reality system to advertise their new products. Roland will be showing their whole range, including the JV-90 and the E-series of 'intelligent' synths, while Korg will be wheeling out their showpieces from the recent Frankfurt Musikmesse.

Visitors will also be able to attend a number of seminars, while they'll also have the opportunity to speak to experts at question and answer sessions geared towards optimising user's music setups. Admission to the show will be £8 on the door, or £5 in advance. For more information, contact Westminster Exhibitions on 0222 512128.

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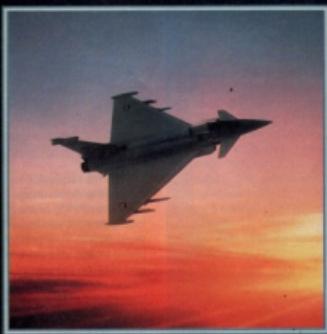
PC PLAYER
★★★★★

PC ACTION
90%

PC ZONE
CLASSIC 90%

PC REVIEW
9/10

PC HOME
91%



"It's more than a straight flight sim, D.I.D. have emulated multi-million dollar flight simulators. When you play TFX the first thing that hits you is the detail of the landscape... over seven million square km appears on screen, with hills, roads and mountains all in the right place." THE EDGE

"The graphic detail is quite superb, with stunning visuals and strong sense of image. TFX is quite often like watching a movie... when I first saw TFX my jaw dropped so far it took me 15 minutes to find it again! It's fast, good looking and fun." PC REVIEW



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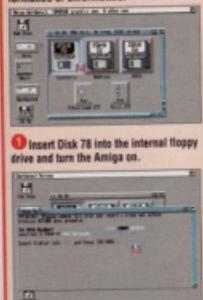
COVERDISK 78 ADORAGE 1.81

Stunning! A fully-featured video animation package is yours with Adorage 1.81!

Adorage is a video effects package that specialises in creating professional quality wipes and fades. You supply it with a foreground IFF image, and an optional background image, select your desired effect, and Adorage renders a slick animation. For example, your production company logo could make an entrance onto the screen like an unfurled flag, or it could break up into lots of tiny pieces and blow away in the wind. It makes an excellent alternative to boring old scrolling credits. Why not transform your titles with your cast list exploding into the foreground, or add a bit of spice to that scene change with a neat roller-blind effect? Your friends will adore it!

YOUR QUICKSTART GUIDE TO LOADING DISK 78

Before you start, write protect your disk to prevent any mishaps. You'll need three spare disks, which can be either formatted or unformatted.



- Insert Disk 78 into the internal floppy drive and turn the Amiga on.
- Once the disk has booted up to a Workbench screen, double click the Disk 78 icon.
- Double click the Task Force icon, and insert your first space disk when the prompt tells you.
- Replace Disk 78 when you're asked.

- Repeat steps 3 and 4, first clicking on the Adorage icon and then on the MVK icon.

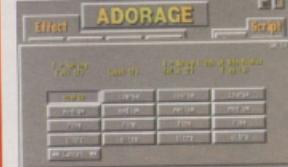
GETTING STARTED

Adorage creates very smooth animations, but at the price of fairly heavy memory usage. If you've got a 1Mb Amiga, the first thing you need to do is create a lo-res interlaced 2 colour image. Do this with Deluxe Paint or something similar, and save it out to a blank disk. If you try to use the demo image on the Adorage disk with just 1Mb, you'll run out of memory. Even using lo-res interlaced 2 colour images, you may come up against memory problems. These can manifest themselves as crashes, partial lock-ups, or simple "out of memory" messages. Some effects will require a little more memory than others, so don't be alarmed if your first attempt fails.

Insert your Adorage disk and reset the Amiga. Double click the Adorage disk icon, then double click the Adorage program icon. The main control panel will pop up after a few seconds. Take a look at the available effects on the left-hand panel, and click one of them with the left mouse button.



A second panel will appear, which will vary depending on the effect you've chosen. As a rule, Adorage always has the suggested option highlighted in yellow, so if in doubt, choose that one. In this case though, you can pick any one you like. The options you see here are variables for the current effect.



Now you'll be asked to specify the foreground image. As you won't have loaded anything yet, click on File Select... If you've previously loaded an image, and you want to use it again, click on Image Repeat.



The file requester will be set up to load the demo image "Logo.IFF". If you have 2Mb or more, click the load button. If you have 1Mb, insert the disk with your previously prepared image into the internal drive, and click on the parent button. Select cancel from the requester, then click the DFO: button. Now select the filename of your image and click on Load.



Your image will be displayed until you click the mouse.



The next panel asks you to choose your background image. To keep things simple, it's best to select the Empty option at this point. This will use a plain black screen as the background, and will save memory. If you have enough free memory, you could choose another

image from disk, or use one from the previous animation. The background and foreground images must be in the same resolution, with the same number of colours.



Next you can define a specific part of the image to be processed. If you want the whole screen to be affected, click on Full Image. If you want to specify a certain area, then choose With Mouse. In this case you'll be able to cordon off a rectangular section of the screen with the mouse. Holding down the left mouse button and dragging the mouse will alter the size of the selection window. To move the window, drag it with the bar at the top. Once you've got the window in position, click in the small square in the top left corner. Click on Use Previous Position.

The animation recording panel is



up next. Should you want to adjust the colour balance of either the foreground or the background image, click on Define Colour. Use the sliders to change the amounts of red, green and blue in each colour of the image. Move through the palette with the plus and minus buttons. Click OK when you're happy with it.

Finally, to render the animation,



SOUND SAMPLES

After we'd crammed all the main programs onto Disk 78, there was just room for a couple of high quality samples from our resident sound expert Tony Horpan's expansive sample library. Both are in standard IFF format and can be used with OctaMED, Protracker, or in fact any Amiga sound program you could think of. To try them out, just double click their icons.



click the SSA Recording button. Your animation will now be rendered. When the rendering is done, you'll be returned to the main control panel.



AdoPlay program included on the disk. This must be used from CLI or the Shell. The usage is AdoPlay <filename> [options]. So, if you wanted to play an animation called

MyAnim from a disk in the internal drive, you would enter ADO-PLAYDFO:MYANIM. The options are M (start with the mouse), E (play once only), E ,x. (play x times), and D (delay). Add any of these options to the line after the filename.

PLAYING THE ANIMATION

Now you've got an animation in RAM, you can play it back in real-time. Click on the Control button on the Animation panel on the right of the screen. Click on the Play button, and you'll see the first frame of your animation. A click on the left mouse button will start the animation playing. Use the right mouse button to exit back to the main control panel.



To save your animation, click on the File option from the animation control panel. Insert a disk with plenty of space on it into DFO:. Click on the Parent button, then cancel the requestor, and click on the DFO: button. Click in the bottom box of the file requestor, and delete any text that may be there. Replace it with DFO:myanim. You can of course change "myanim" to the filename of your choice.

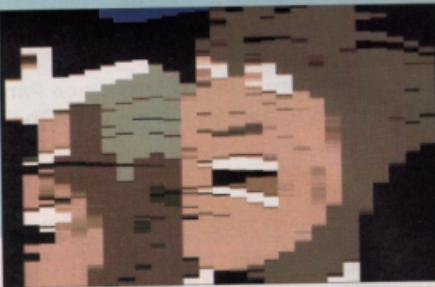
If you have enough available memory, you can chain one effect after another, to make a more complex animation. Just select a new effect, and it will be tagged onto the last one. The forward/backward direction buttons define whether the effect wipes onto or off the screen.

There are times when you might want to replay your animations from outside the main AdoPlay program. In this case, you'll need to use the

OPTIONS

There are plenty of ways to tailor the AdoPlay program to your specific requirements. Clicking on the ADO Prefs button on the main control panel gives you access to the options screen. If you find that the display is slightly off to one side, use the Screen Position option to centre it up on your screen. Move the display around with the cursor keys.

You can choose whether you want your animations saved out as IFF files or SSA files. SSA files are incompatible with standard Amiga animation packages such as DPaint, but benefit from smoother playback with the AdoPlay player. Switching to FF will give you compatibility with any other Amiga animation package. A one second pause between each effect is the default, but you can change this to no delay, or increase the delay in steps of one second. Spring Intensity gives you control over the "springiness" of the effects.



"Pixelize" is just one of the many exciting effects that you can use to give your videos a professional touch. All the effects have stacks of variables, so you can tailor each one to suit your specific requirements.



IMPORTANT NOTE

Because of the way in which the super smooth animation system works, AdoPlay can only work with interlaced images. If you want to use an image that is not interlaced, take it into a paint program such as Deluxe Paint, stretch it vertically so that it's double the height of the original, and then save it as an interlaced screen.

PARNET PROBLEMS?

Having been besieged by queries on ParNet, John Kennedy has finally relented and decided to give us the lowdown on the most common ParNet problems.

ParNet is a program which can be used to link Amigas. It does this by creating a new Amiga device, rather like a floppy or hard disk. This device can then be used to access the memory and drives from the other computers.

ParNet will work on any Amiga, from an A4000 to a CDTV. We have successfully used it to interconnect an A4000, an A500, an A1200 and a CDTV, which just about covers every kickstart and workbench combination going. When the CD32 add-on becomes available, it should be possible to add this to the list.

PROBLEMS

However, that is not to say that getting ParNet working is particularly easy, it requires a good bit of experimentation before it works perfectly every time.

By far the most common mistakes are made with the cable. So, check and re-check the special cable as per the instructions in the document that came with the ParNet software.

My set-up behaved erratically until it was discovered that one of the parallel port connects had to be screwed fully into place before the correct connections were made.

Also, ensure that you don't have a modem or any other peripheral connected to the serial port, as this can sometimes effect operation.

SOFTWARE

The purpose of the ParNet software is to create a new AmigaDOS device, and this requires a little work on your behalf.

1. BOOTABLE DISKS

To start with, you will need two bootable Workbench disks; one for each of your computers. You will need two different disks, you can't share one between the both of them.

These disks must be configured so that each machine has the relevant files, for example, a CDTV must have a 1.3 Workbench, and an A1200 must have a 3.0 Workbench.

Call the disks number 0 and 1

respectively, and write the number on them to avoid confusion. Rename the disks DISK0 and DISK1 using the Workbench rename command.

2. INSTALLING THE SOFTWARE

First of all, you will need to get the software all together in one place, and the RAM disk is a good a place as any. Open a Shell window, and copy the contents of the directory into the RAM disk, with a command sequence like this:

```
copy "/#4:parnet/* ram:  
If you only have one floppy disk drive, you might need to enter RESIDENT COPY to avoid a lot of disk swapping.
```

You will need the double quotes because there is a space in the name of the floppy disk. You should now have all the relevant files in your RAM disk.

3. CREATING THE DISKS

Each bootable disk will need several files copied to it. For the first disk, open a SHELL and enter:

```
copy ram:parnet.device  
copy ram:devs/  
copy ram:netpnet-handler  
disk0:/  
copy ram:netpnet-server  
disk0:/
```

For the second disk, open a SHELL and enter:

```
copy ram:parnet.device  
disk1:devs/  
copy ram:netpnet-handler  
disk1:/  
copy ram:netpnet-server  
disk1:c/
```

4. ALTERING THE MOUNTLIST

Pre-Workbench 3.0 computers need a file called the Mountlist. This file contains information about the various drives and devices connected to the Amiga. Workbench 3.0 keeps this information in ROM.

If your computer is pre-Workbench 3.0, you will need to edit the existing mountlist. You can do this with the Commodore text editor ED.

If your computer is using Workbench 3.0 you will need to add a new Mountlist. Again, ED can be used to do this.

From the shell, enter the following list:

```
ed DISK0:devs/mountlist
```

and then add the following:

(2-9) (2-9)

12 12

11 11

13 13

10 (18-22) (18-22)

25 way D-type connector

tions to the user-startup sequence (or start up files on Workbench 1.3 systems.)

The network should now be running, but you probably won't see anything yet.

6. USING THE LINK

Open a shell on one computer, and enter cd net:

After a few seconds you should see a new icon appear in the shell, enter:

cd net:cd0

Now you can access the other machine's floppy disk by using commands such as

dir net:0

Hard disks, printers, serial ports and RAM disks and CD-ROM drives can accessed in the same way.

7. USING A HARD DISK

If one or more of the computers has a hard disk, you'll need to copy the files into the relevant L:, C: and DEV:S: drawer, and everything will still work in the same way.

8. APPLICATIONS

A common application of ParNet is to add a CD-ROM drive to another Amiga. For example, an A1200 can be linked to a CDTV. The A1200 can then access the CD-ROM drive by using device name cd0.

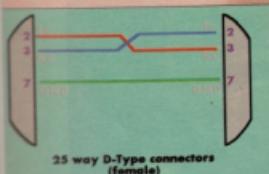
EVEN MORE HELP...

Sometimes a particular system will misbehave for no good reason. Here is a list of things to check:

- * Is the cable perfect?
- * Are there any small programs running in the background?
- * Has a good virus checking program been used?
- * Are you trying to use the parallel/printer port?
- * Is a modem connected?
- * Have both machines been reset together?

Please read the supplied ParNet documentation carefully. If you are still having problems, don't despair! The PD Library 17 Bit self pre-configured floppy disks – one for each machine. They also sell a disk which contains in-depth help on ParNet. Telephone them on (0924) 366962 for details.

A new update to ParNet is available, called ParNetFS. This is fixes a few bugs and generally works faster. It requires Workbench 2.0 and up, but will work on a CDTV if you ask nicely and it's PD as well! **CD**



25 way D-Type connectors (female)

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Impressive as the 3D is, it's only one aspect of a game chockfull of brilliant features.

PC Review 9

ELITE-ELITE Plus

"Quite simply the most original game-play since the birth of computer entertainment. An all time classic,"

PC Format

ZOOLE

"Zool conforms in every way to what you'd expect from a perfect cutesy platform game. And in doing so has become the perfect platform game... If you like all things cute and colourful, you'll love this, and if you aren't predisposed to platform games you'll still love it."

Amiga Format Gold 95%

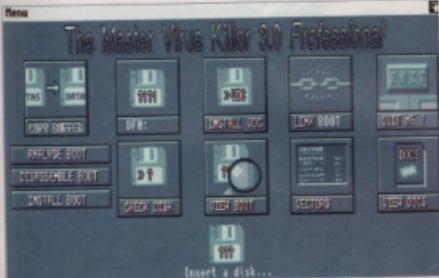
empire
SOFTWARE



COVERDISK 78

Master Virus Killer 3 (MVK3) is a super program which can be used to detect and kill viruses, as well as offering protection against future infection. You can also use the program as a handy virus reference source as it contains lists of all known viruses and boot blocks.

MASTER VIRUS KILLER 3



Master Virus Killer 3 Professional is the long awaited commercial follow up to one of the Amiga world's most popular virus killers.

Avirus is a small electronic program which has been created by malicious and sad people who have absolutely nothing worthwhile to do with their lives. A virus is always self-replicating and most are harmful to a greater or lesser degree. Some damage your disks as an inadvertent side effect of replication, whilst others are custom designed to destroy your data.

Fortunately, to date, all viruses are detectable, and can be eradicated with the right software tools. Master Virus Killer 3 is the latest state-of-the-art virus killing tool.

AN OUNCE OF PREVENTION

There's an old saying that 'An ounce

of prevention is better than a pound of cure'. And that was never more true than where viruses are concerned because, generally speaking, they're extremely easy to protect against. There are four simple measures that you can take to safeguard yourself.

1. Keep your disks write-protected at all times. Because viruses replicate themselves by writing to any unprotected disks, you can stop them dead in their tracks by simply ensuring that the write protect tab (the little black slider) is in the up position on

Menu



Viruses will lurk in memory waiting to damage your disks. Master Virus' Vectors option lets you examine the relevant areas of RAM for suspicious looking code.

DISCLAIMER

Neither CU AMIGA, nor any of its employees can be held responsible for any damage that the use of this program (correct or otherwise) may cause. AVK 2 is perfectly safe when used carefully in knowledgeable hands, but it has the potential to damage your commercial software, especially games. Non-standard boot sectors used by on-disk protection can be read as viruses by the package. If in doubt, do not rewrite the boot sector. Read carefully.

all of your disks. As long as you can see through the hole, the disk is 100% safe from infection.

2. Turn the power off for at least 20 seconds before loading any program that involves unprotected disks. Obviously, there will be times when you'll need to unprotected some disks, in order to save data to them. This is when they become vulnerable. If you've previously used an infected disk, chances are that the virus is now sitting in your computer's memory waiting to infect any other unprotected disks. Such viruses cannot remain alive in memory if you turn the power off for at least 20 seconds, so when you know you're going to use a program that requires unprotected disks, play it safe, and power down first.

3. Don't accept pirated software. The primary distributor of viruses is the pirate network. So, by accepting games from your mates, or buying software under the counter or from boot sales, not only do you hurt the industry, but you risk hurting your Amiga and its data too.

4. Always check any new disks thoroughly with one or more virus killers. Although commercial programs and cover disks are extremely unlikely to be infected, it has happened several times in the past. Furthermore, I've encountered many



MVK3's Info option lets you get basic information of any floppy disk.

viruses infected disks bought from reputable public domain companies too. So never assume that virus checking is someone else's job, after all, it's your data that's at risk!

INSTALLING THE PROGRAM

First of all, follow the instructions earlier on these pages for expanding the program onto its own disk.

If you don't have a hard drive, or you don't want to install the program to hard disk, you can load the program immediately from floppy disk. To do this, simply switch off your computer, place the floppy disk in the internal drive and turn the computer on again. After a short while, the title screen will appear. Click the right mouse button to continue, and the you'll see the Workbench screen which contains the MVK icon. Double click on this icon and a window will open containing the MVK3 drawer. Now double click on this, and the MVK3 icon it contains. The program will load fully and in less than a minute you'll be greeted by the blue-grey main program screen.

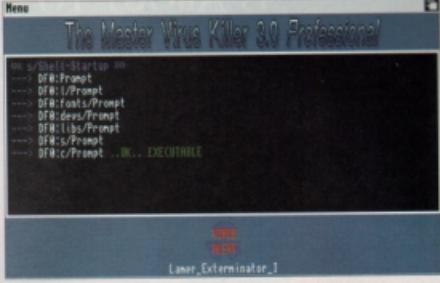
If you wish to install the program on to your hard drive, boot it in the normal way, then insert the MVK3 disk and double click on the MVK3 icon. Inside the window that opens, you'll see an icon labelled 'Install MVK3'. Double click on that to begin the installation.

Simply follow the on-screen prompts, and the program will install Master Virus Killer for you automatically.

To load the program, simply go to the drawer where you told the program to install itself and you'll find an



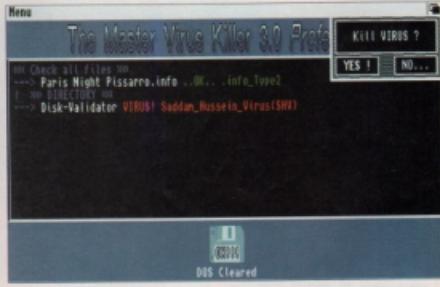
The program can be automatically installed onto your hard drive, from which it will load an awful lot faster.



The program can perform a complete check of every single file on an AmigaOS disk.



If MVK3 detects a virus it will sound a siren and show you a screen similar to this one.



The Saddam Validator virus is one of the nastier file viruses. To find it, you'll need to do more than the standard boot check.



You can see a list of all known boot blocks (safe and otherwise) by checking out the Lists menu at the top of the screen.

MVK3 drawer. Double click both that, and the MVK3 icon within and the program will be loaded.

USING THE PROGRAM

Once the program has loaded, you'll see the blue-grey main screen. At its simplest, the MVK3 will automatically check the boot block of any floppy disks inserted in any drives. If it detects a known virus, a warning noise will sound, and the words 'Virus Alert' will appear, followed by the name of the virus. A requester will then pop up asking if you want to kill the virus. If you click on Yes, then the virus will be eliminated. Tough if you choose, the virus will be left on the disk.

Please note* If one of your game disks becomes infected, killing the virus will often render the disk unus-

able. A general rule of thumb is that if the game loads even though the disk is infected with a virus, then killing the virus will not hurt the game. However, if the game no longer loads, chances are that the virus has already done its work and killing it will not restore the disk. However, it will at least prevent the infection from spreading. Games which boot from their own version of Workbench, are usually more tolerant of viruses than games which include their own special loaders and which feature on-

disk protection.

If a virus is not detected, the program can still return a great number of messages. These are designed to tell you more about the boot block of your disks, and will probably name the exact type of boot block that has been encountered.

NON BOOT BLOCK VIRUSES

Unfortunately, although boot block viruses are by far the most common type, there are also many even more

virulent ones, including Startup-sequence, link and file viruses. MVK3 does not automatically check for these, although it's a simple matter to do so.

To perform a complete check for every possible virus type, click on the Link icon. A requester will open showing the various virus search options. Select option 6 by clicking box 6 at the bottom of the screen. The requester will disappear.

To demonstrate that the option works, insert a DOS disk (the Workbench disk will do). You'll notice that the program automatically checks the disk's boot block as before. Now click the Check Disk icon. A new window will appear, and MVK3 will start to list all of the files on the disk as it checks them. It will also OK them (as well as telling you what type of files they are) as it finds out that they're safe.

If a virus is detected, you will be offered the opportunity to kill it.

PREVENTATIVE MEASURES

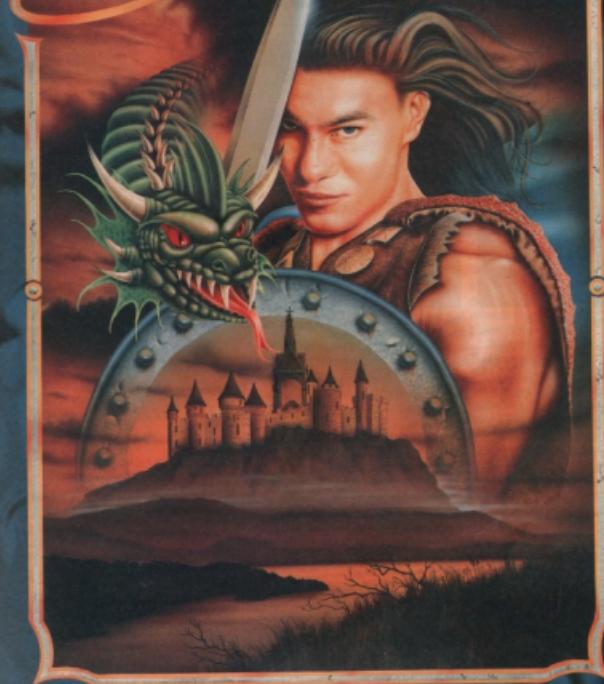
MVK3 can also protect your disks against future infection. It does this by installing a special program called Virus Detector Cleaner (VDC). This program adds itself to the startup-sequence of any disk it's installed on



The Link Boot icon lets you decide exactly what type of viruses to look for. Although it takes much longer, I always use option six which looks for every type.

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You can choose to look at the boot block of any suspect disks using the Viewboot option. Here you see the Mighty Byte Warrior virus as a boot block. Notice the tell-tale letters 'DATA' in the middle of the code.

Programmers might prefer to view an assembly listing of the boot code. Fortunately, MVK3 can even provide that.

10, and when the disk is booted, the program activates itself, checking the computer's memory to ensure a virus isn't present. It will not allow viruses to infect any disks it's installed on to.

To install VDC onto a disk, first ensure that the disk isn't write protected, then insert it into any drive and click the VDC icon. The process only takes a few seconds.

When a disk containing VDC loads, early on in the loading sequence the screen will briefly flash blue and a bleep will be heard.

Warning! Do not install this program unless you're certain that it won't damage the programs on the disk. Generally it's safe to install on programs which load via any version of Workbench, and unsafe to use it on programs which have their own custom loaders, especially games.

IF YOUR DISK WON'T LOAD

If your coverdisk doesn't seem to work as it should, then follow this simple guideline. Firstly, remove all unnecessary peripherals, such as printers, modems etc. Follow the instructions on these pages to the letter, and if after that you find that the disk still doesn't work, call the PC Wise helpline on 0865 350595 between 1030 and 1230 Monday to Friday. If they advise you that the disk is faulty, then pop it in an envelope with a covering letter explaining the problems to:

CU DISK RETURNS, PC WISE,
DOWLAIS TOP BUSINESS PARK,
MERTHYR TYDFIL, MID GLAMORGAN
CF45 2YY.

Please include 28p disk to cover postage and packing (55p for overseas readers). Your disk will be tested and a new, working one dispatched to you as soon as possible. Please note that neither we nor PC Wise accept responsibility for any disk damaged due to negligence on the part of the user.

DISK VIRUSES

We try to ensure that viruses do not get on your disks. We always have the most advanced virus checkers available when the disk is compiled and every program goes through rigorous testing. However, we can accept no responsibility for possible damage incurred by viruses which have escaped our attention.

TASK FORCE



A well-drilled team of crack commandos are under your control from start to finish. Keeping them in a star formation might look neat, but it's not the best tactical move!

Task Force is a strategy game for one player. It's very much in the vein of titles such as Breach 2 and Dragon Force. There are a number of missions, but all involve you guiding a team of 5 soldiers around the landscape, shooting or dodging the enemy.

Once the game has loaded, you'll find yourself at the main options screen. There are six options:

Play = Start a new game using the current settings
Difficulty = Easy, Normal, Hard or Mega.
Music = On or off

Seed Taskforce = Allows you to enter a ten letter initial value which determines many of the pseudo-random



As Monty probably once said, "you can have all the guns in the world, but if you don't organise your troops properly, you might get blown up", so heed those wise words, and plan your assault carefully.

dom events in the game, including your team's power, and that of the opposition. This allows you to play the same missions under a variety of conditions. The same ten letters produce the same conditions. Centre Play = On or off. Tells the computer to move the map so that the current character is at its centre. Instructions = Find out more about the game.

STARTING OUT

Once you've selected Play, you'll go to the mission selection screen where you can select one of the

As soon as they run out of movement points, their turn will be over and the next character will flash. If you want to end a character's turn before they've used all of their points, click on the Pass button.

You can scroll around the map by simply moving the mouse to the edges of the screen.

Once everyone's moved, you will go straight into the Fire phase. This is where you get to shoot at people if you want. Start by selecting a weapon from the selection shown below the current character's picture at the left of the screen. You must then select a target. Move the cursor on top of the target using the mouse. If the target is in range, a square will appear around them. To shoot, click the left button.

Every shot you or the enemy fires takes into account the distance to the target, the type of weapon, the shooter's accuracy and a small random factor. This means that just because you appear to score a hit, doesn't mean that the victim necessarily dies.



Each man can be sent off on his own mini-mission, so you can get up to all sorts of war timpani, such as shouting "cover me, I'm going in!" as you race up to the entrance of the enemy HQ.

The enemy also has a variety of logic modes which determines the way that they will react to your presence. Reactions include standing their ground, running away and running towards you returning fire.

The game is over when you either achieve your mission or run out of squad members.

INFO

Task Force was written by Mark Sheeky who is 21 years old and lives in Crews. Mark has entered just about every CU competition in history. In fact he even managed to win our Tune of the Month competition a couple of years back. He's been regularly producing shareware and public domain games, and he writes in 100% assembly language.

Mark wrote all the code, designed the graphics and wrote the music for Task Force.

If you write software and would like to see it published, and even perhaps earn a little bit of money in the bargain, send your contributions to:

Andy Leaning, Coverdisk Submissions, CU Amiga, Priory Court, 30-32 Farnborough Lane, London, EC1R 3AU.

CRAFT

BLACK LEGEND SPECIAL OFFERS

If you want to use your CRAFT for AMOS coverdisk to its full and maximum potential and unleash the massive powers within, why not purchase the original program's manual at the special price of just £9.99?

CRAFT will give AMOS possibilities and commands that up until now you could only have dreamed of; it will shortly become an integral extension to AMOS and you'll wonder how you ever managed without it!

Here's a mere selection of the doors CRAFT will open for both beginner and expert with its over 160 new instruction and functions:

- Colour-handling including multi-palette banks and colour spreading.
- Requesters.
- Audio system for Sound and ProTracker music.
- Fractals (both Julia and Mandelbrot) at a speed previously exclusive to Assembler.
- Turtle graphics.

The comprehensively written 65-page manual will give you all the information needed on each command and include many useful examples.

The manual is easy to use, thanks to its good layout and the inclusion of a most helpful glossary.

The handbook is written both for beginners and experienced users alike and also offers interesting background information on subjects such as Mandelbrot and Julia fractals.

If you want to get the most out of your coverdisk (and AMOS), then there's no time to waste - fill out the coupon below and return it without delay!

We have another special offer for CU AMIGA AMOS enthusiasts... Now that you have read about and been able to test CRAFT for AMOS, we can offer you the complete boxed version for just £19.99! (It usually retails in the shops for £25.99.) And this includes a free budget game from the Legend label, valued at £9.99!

You get the complete boxed version of CRAFT for AMOS, including disks and handbook; plus one of these highly playable brand-new titles: Megamotion, Hyperion, Sunmax, Gorgar, Winter Camp, Hungry For Fun or Creatures (each in £9.99 each) for free!

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COVERDISK 79

KING'S QUEST VI

PLAYABLE DEMO

Not content with bringing you the first review of Sierra's new adventure, we're even giving away a complete demo of the game.

Steve Keen guides you through this fab game.

QUICKSTART GUIDE TO LOADING DISK 79

First the completely obvious stuff. Not everyone's played the last polyester clad Clive Sinclair you know. Here's the bare basics you need to know to get this month's incredible cover piece up and running like a diabolical greyhound.

Follow our step by step, fool proof and fancy free disk routine and you'll have no problem jumping straight into the action.

1 It couldn't be simpler. Firstly write protect the disk.

2 Now place your protected coverdisk in the drive and turn on your computer. The programme will boot up automatically.

3 Lastly, using the F keys, select the game that you want to play and away you go!

You start off life on the beach surrounded by lots of wreckage.

This month's fantastic playable demo is Sierra's latest graphic adventure, King's Quest VI. It's just a small taste of what's to come when the full game is released, but what an appetiser this is! The final game is a whopping size, due to weigh in on no less than nine disks, so space on this month's cover disk is tighter than an elephant's underpants! Enough idle chat though, why not plug in, sit back and let the adventure begin.

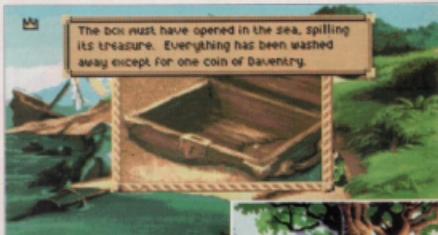
First, let me fill you in quickly on the background details. The game's plot is thicker than a whale's omelet, but for now all you need to know is that the prince in question is paying a visit to his would-be girlfriend, Princess Cassima. While on the way the ship he's travelling in is struck by a ferocious storm and, as the garrulous waves lick the deck, the hopeful young lad is knocked unconscious.

Fortunately for you that's not the end of the tale (it would be a bit of a swindle if it was) and an amazing adventure awaits the Prince on the four islands belonging his royal beau. The puzzles and path the game follows is bound to prove problematic for a small section of our non-adventuring readers, so with the help of those excellent programming bods at Revolution, we have put together this complete walk through guide to the demo. So close your eyes if you don't want any help... no peeking now!

Once you've finally completed the demo, turn to page 73 for the full, exclusive, review of this monster game! So, what are you waiting for people? Get stuck in!



A quick dig in the sand reveals buried treasure.



The box must have opened in the sea, spilling its treasure. Everything has been washed away except for one coin of Daventry.



CONTROLLING THE BEAST

Here's a quick rundown of the simple controls. The whole game is mouse led. You'll notice that the cursor constantly changes shape. These are the different actions that you can perform. Walk, talk, touch and look. The fifth icon is reserved for any objects

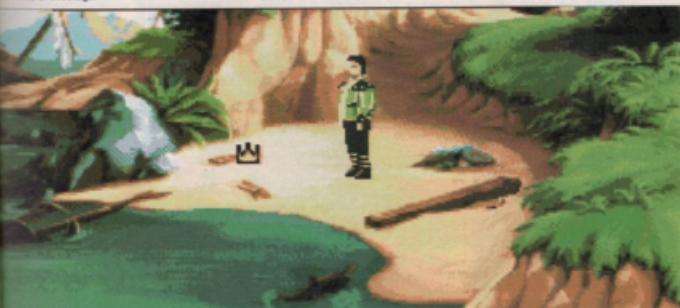
that you pick up, so you can always have one ready in your hand. The icons can be scrolled through by clicking on the right mouse button.

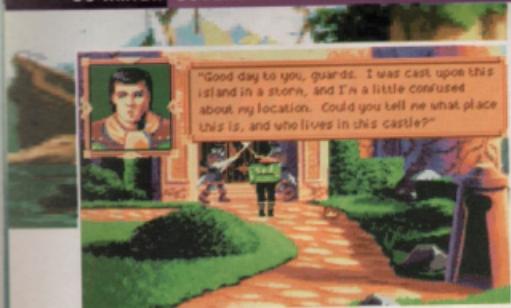
To activate an action simply click on the left button. The same can be achieved through a menu bar that's hidden at the top of the screen. There's also a save and load game icon and an inventory chest that shows you what you've picked up.

KING'S QUEST VI DEMO SOLUTION

Please note that specific flags have been preset to allow the player to trigger certain sequences that would otherwise not be available.

Occasionally, text will appear referring to events that the player will not have experienced in this demo.





Don't know where you are?
Why not ask the bouncers?

» Prince Alexander regains consciousness on a beautiful sandy beach. The ship-wrecked galleon lies behind the cove in the distance. Stumbling to his feet he gives the surrounding bay his full attention.

Move over towards

the left-hand side of the screen and look for a glittering ring in the sand. Pick up the ring. Move over to the right-hand side of the screen and move the wooden plank. Underneath it you'll find a wooden box.

Open the box and remove the coin. Leave the beach and take the right hand path towards the castle. Approach the castle entrance and engage the guard dogs in conversation. Try giving them the coin to let

The menu bar in action.

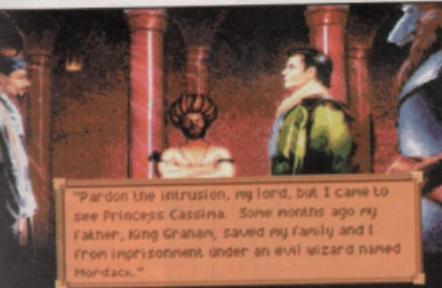


The object of your desire.

you in. Show the guard dogs the ring that you found on the beach. The chief guard dog will come out and escort you in.

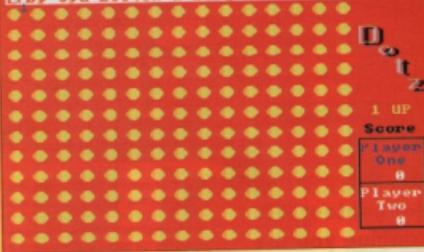
Once inside you'll be presented to the Vizier. Talk to him and learn about the fate of Cassima's parents. Learn about the Vizier's plans for the wedding.

Return to the tree and diverging paths screen and you'll see that a bird has appeared. Give the ring to the bird. Pick up the ribbon that the bird brings back from Cassima. Return to the shore where you started the game and wade as far as you can into the water. This ends the demo and, if you wish, you can start this brilliant demonstration all over again. *CU*



"Pardon the intrusion, my lord, but I came to see Princess Cassina. Some months ago my Father, King Graham, saved my family and I from imprisonment under an evil wizard named Mordack."

By Syd Belton & Berj Bannayan ©1998



Remember having to draw all of these.

DOTZ

Dotz is one of those games that's been re-worked countless times over the years, and with every re-working of the formula, so a different name is born. In the past it's been called Squares, Lines, Pavings and we've even heard of a version called Cubicks! But, as soon as you get a glimpse of the screen shots on this page, you'll know that leopards don't change their spots!

Dotz is a classic classroom game that's been brought back to life with a smashing Amiga version. Although many of us will have played it on graph paper, with a pen or pencil, the computer version is no different. Oh, apart from the fact that you don't have to waste your time scrawling out all those dots on scraps of paper anymore, they're all drawn by your Amiga.

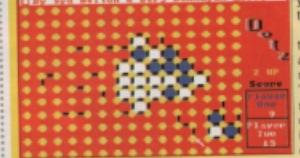
Most adults will be familiar with Dotz and for those of you who've never seen the game before you'll be relieved to know that there's nothing to playing it but hours of fun. The controls are rudimentary to say the least, but then again, if

they weren't the game wouldn't have survived in the classroom all these years!

Dotz is set up for two players only. Two friends take it in turns to lay down a single line joining dots. Just place the mouse cursor between the two yellow dots where you want to position a line and then press the left mouse button. Then pass the mouse over to your opponent for his turn. The ultimate aim is to form squares which are filled in and colour coded according to who completed the last section to form the cube. As long as you form squares you can keep having goes. But there's no point in trying to cheat your way through by taking more turns than you're entitled to – a tiny number 1 or 2 appears above the mouse pointer to keep you up to date with whose turn it is.

The game ends when the grid is completely full and there is no room left to make any more squares. The player with the most squares filled in is declared the winner. Dotz is a simple but fun trip down memory lane. *CU*

By Syd Belton & Berj Bannayan ©1998




And so it was that during the age of Ragnarok, Heimdall, beloved of the Gods, came to Earth from Valhalla to find the pieces of a Sacred Amulet - the power of which would banish the evil Loki from the viking lands.

It came to pass that Heimdall's quest was revealed
in the mighty saga that is....



Heimdall II



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DEATH

DENIS

DRAUGR - LEGION OF CHAOS

JURASSIC PARK

KARATE KID

MUDFLAP LEAGUE

NIGHT OF THE ROBOTS

SHI LIFE

SOCCER SORCIER

SOCCER KID

STAR WARS 30TH ANNIVERSARY

STAR WARS

SUPER STARBIRD

TEST

TOOL

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AMIGA CYBER 7 (MEG)

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Setting up shop

Cashing in on your Amiga skills isn't easy, but with a good idea, lots of enthusiasm and some solid backing it is possible...

Tony Dillon shows you how five companies managed to make it big from small beginnings. Could you do it too?

I can remember a time when small software houses had to bring games to you because there wasn't any room in their kitchen for a press conference. Then along came the big corporations and the console makers, and money flooded into the market. If you didn't have an office and a fax machine, you didn't get in the deals. There was nowhere for the home coder to go.

Then the PD market exploded and licenceware became the place to be. You only have to look at *Doom* on the PC to see the quality that's available now. In effect, PD became the new cottage industry, but due to its own low pricing, coding for it could never be a full time profession for the hundreds that do so.

But now home coding seems to be making a comeback. The corporates have become too big for their own good, and product quality has slipped in favour of profit. A change was needed, and Team 17 were the people to do it. Against the odds they managed to create a name and a market, simply by thinking of the consumer rather than the bank and opening up the software industry to all and sundry. Now you too can have a number one game!

We decided to talk to some of the other companies who are currently proving that, against the odds, it can be done – asking them how they did it, and what advice they can give you, the potential Archer Macleans and David Brabens of the world. Here is what they said:



At the moment, ASD's reputation lies in the field of game intros. This helicopter intro is impressive. We have it on our hard disk. Recorded on an Amiga 4000, it's the best chopper we've seen this side of Newnight.



Arcane Entertainment

Aranc Software Developments, AKA ASD, was set up in September 1991. Its sole aim was to develop superior quality software that stands out from the already vast amount of software available in the marketplace today. They also aimed to encompass unique graphics, sound and cunning gameplay, founded on and backed up by superior coding from its in-house programming team.

Stephen Iles, ASD's Managing

Director and Director of Projects entered the industry in 1988, learning from the raw talent of people like Nick Wilson, Clive Townsend and Simon Francis. Already with seven years of computing experience behind him, he joined the industry with a vast amount of knowledge of what made slick and highly enjoyable computer games that people would want to play. Before setting up Arcane Steve completed an ITEC college course where he studied

business practice and office skills, going on to manage a computer and software retail outlet and achieving record sales using unique marketing strategies. With this experience he then went on to work for the Virgin Group at one of their London Megastores where he headed the information department and general enquiries. Here he gained invaluable insight into the likes and dislikes of the average games player by carrying out numerous public surveys.

Soon, with both the management and retail experience he had gained, it was time for him to start his own development group.

INTRODUCING

ASD's first project was the famous 'Powermonger' intro for Bullfrog/ Electronic Arts. This brought them much acclaim, and they were asked to do the *Populous 2* and *Birds Of Prey* intros. The latter was widely described as the best intro to ever



Just two of Arcane's stunning rendered images for Virgin's upcoming Werewolf flight sim. By using soft focus, the pictures have a striking sense of depth.

Coming Soon...

TURBO TRAX

A monster of a racing game, Turbo Trax is Super Sprint on steroids. Race all manner of vehicles around all manner of tracks, in and around cities, forests and even the odd F1 race track. The game looks brilliant, but what is most appealing about it is the feel. A lot of time has been spent getting the traction and skidding just right. So far this looks as though it could be a game to rival the feel of Skidmarks! More as we get it.



Turbo Trax is Arcane's first independent release and if it plays as well as it looks, will be a sure winner.



grace a computer game. They also scripted and produced the intro to *Desert Strike* on the Amiga, but this was not used as the game ended up on too many disks. Their only game released to date is *Rubicon*, but this however was not developed solely by ASD. Currently, they are developing original product for Virgin Interactive Entertainment, including the artwork and intro animation for 'Werewolf KA-50' – a new combat flight simulator – and two of the in-game characters for Dragon, the game of the film.

A unique member of the design team is Kevin Williams. Kevin started his career in computer games and co-designed *The Last Ninja* among others. From here he took his skills to both Electrocoin and Capcom where he designed software for arcade machines. Collecting his many talents together he then moved on to Rediffusion where he designed the entertainment software for the virtual reality capsule called Commander. All of the game designs are now overseen by Kevin; he also manages to supply Arcane with some of his own.

LIFT-OFF

Arcane have recently announced that they intend to launch themselves as a mainstream publisher. On December 14th Arcane Entertainment was officially born,

with Arcane Software Developments as an additional label. "We felt that with the amount of people now dropping the Amiga platform, and the amount of good-quality designs currently held by us it was the only choice. *Supreme Warriors*, for example, is a product that we spent a great deal of time trying to sell on the Amiga, and although the response was 'Yeah, an amazing design', many of the publishers were not interested in this as a target version. Hence it is currently in development under Arcane's roof. As far as having problems, there were a few setbacks but these were down to dodgy programmers at the end of the day. Apart from that, things seem to have gone very smoothly," says Stephen.

Future plans for Arcane stretch to possible investment in Multimedia and continue to steady expansion, as well as producing 'stunning original games that the public will want to play'.

Details of projects this year include *Turbo Trax* on Amiga 500/1200/CD32 as well as two other titles. Next year will see the release of *Supreme Warriors* and *Easars XII*, an A1200 shoot em up. With a very strong marketing arm on their side, Daze Marketing, they are now in a position to push the Arcane name and its product to the very maximum of its potential.

One of the prime examples of home grown software publishers has to be New Zealand based Acid Software. Responsible for the fabulous programming package *Blitz Basic 2* and the runaway success that is *Skidmarks*, the team have risen from relative obscurity to media darling in less time than it takes to boil a Volkswagen.

Composed of Simon Armstrong, Mark Siby and Andrew Blackbourne, the team recently set up a European base in Camden Town, thanks to the marketing skills of Frenchman Benoit Varasse. Benny tells CU AMIGA how Acid first began. "Acid started 3 years ago in New Zealand with the release of *Blitz Basic II* in Asia and America. Then in September 1993



Acid Software

Acid established its European subsidiary to publish their products. The whole thing started in June. I was finishing an MSc at Kent University when a good friend of mine (Mungo Leir, then at DMI) told me about a totally amazing package called *Blitz Basic*. Simon Armstrong wanted me to translate the *Blitz* manual into French. After DMI collapsed I proposed to Simon to set up its publishing subsidiary in the U.K. and we launched our first product, *Skidmarks*, in December."

BIG MONEY

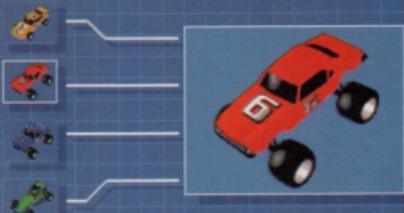
So who are the people behind this licence to print money? "All the people working at Acid Software have been involved in computer software

The Acid boys in action: from top – Benoit Varasse, European PR and marketing, Simon Armstrong, the big boss and Mark Siby, star coder.

since the first 8-bit machines. This explains our commitment to playability over anything else. Simon Armstrong, the big boss of Acid has been involved with developments on the Vic-20 and Commodore 64, although his first big achievement was a program called ColorVision on the Amiga.

"Mark had, of course, written *Blitz Basic 1* before the sequel and before that had been a programmer for Commodore New Zealand, designing games for the C-16. He also wrote heaps of software for the Apple II/Vic 20/C64 including 34

SELECT CAR



The rendered vehicles made all the difference to this superb game.

>

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Skidmarks featured all sorts of tracks. Some had jumps...

BASIC compilers and 135 versions of *Defender* (I'm not quite sure if he can write anything else really...) I wrote a few games for Amstrad machines, published in France. I also wrote *Cool Croc Twins* on Amiga/ST, and started a few lousy ventures before Acid, and did some consulting for different French and English distributors.

"Andrew was an 18 year old student who just happened to also be a Blitz user when he started to write Skidmarks."

With that much knowledge of the industry behind them, why decide to set up an independent team?

"To be free!! Publishing for ourselves means we are able to release exactly what we want, without being driven by any financial consideration other than paying our bills."

I think the main reason is that none of those working with Acid would really fit in with a normal games publisher. We are really too crazy for that (especially Mark). Plus, Simon and Mark always wanted to set up a publishing company in New Zealand.

Since I always wanted to start my own publishing company independently, something different to what's out there, getting together was the best thing that could happen."

EASY?

It can't all have been as smooth as that though, can it? There must have been some problems.

"Heaps of problems, man. I started by selling Blitz from my student bedroom in Canterbury. We sold 15 the first month! The problem was to turn this microscopic venture into a real company in less than 3 months. And Acid Software New Zealand was really very short of cash at that time, since DMI went bust and Woody's World that Simon was handling for Vision was badly released."

Also, as neither Simon or myself

could afford a plane ticket, we never met each other before February and we set up the entire deal by fax - which caused a few communication problems. Anyway, I ended up borrowing £2,000 from my lovely sister and went to London to rent a flat and set up a kind of office in it," continues Benoit.

"Then the real problems started: first of all it was very hard to open a bank account for this company (a French guy setting up ACID software with a bunch of Kiwis!!!). Then nobody wanted to let us produce our goods on credit, basically nobody trusted us."

Luckily, we came across a few good companies like The Software Business and especially CDS Software from Doncaster which realised our potential and helped us at the right time. They don't regret it now that Skid is on top of charts and Blitz is recognised as the best development tool for the Amiga.

"Amiga users have understood that we are working for them (which is why we don't release any rubbish Hollywood licences with no game-play) and everything seems a lot easier. But setting up the whole thing, going from zero to the top, that was really a blast, I would have done it just for the good time."

WHERE TO NOW?

But where do Acid go now? Benoit replies: "Well, the most important plans at the moment would be some holidays. Mark and Simon are, at the moment, in Disneyland, but I am thinking about a more relaxed destination, Jamaica maybe... then it will be time to release the CD32

enhanced version of Skidmarks, together with new track discs for floppy user."

"Then we'll have Mark's new game, *Guardian*, (The Amiga equivalent of the Nintendo game *Starwing*). We really feel very strong about this game, I really think you will all be blown away."

"We decided to do the CD32 first so that we can really take advantage of the machine (especially the seven-button joystick, perfect for playability) and give the CD32 the software support it deserves. So CD32 users don't worry, *Guardian* is coming and it is the best thing that could happen for your machine."

"Apart from that we have a few other plans for the next Xmas season that I don't want to unveil now. We also expect a lot from our UK Blitz users. There are thousands of them out there, we have brought them the best development package there is, I am sure something good is going to come from them. We are obviously interested in publishing any Blitz software that meets our quality and gameplay standards. So UK users, keep on hacking, if an 18 year old kid can write Skidmarks in Blitz, you can

do something cool too."

Finally, the success of Skidmarks means we have quite a bit of cash to play with. We are interested in meeting top (but really top, mind...) programmers, games designers, artists, musicians etc... that would like to work on some of our projects or need sponsorship for their own projects.

We are obviously looking at new 64-bit platforms although we are, and will remain, an Amiga software publisher first. The only condition for being part of Acid Software is to be really interested in video-games themselves (and not the money they generate, like 95% of the people I've met in the industry), to commit to playability and be a cool bloke who likes to party a lot!"

"As for the money, we make sure at Acid that everybody gets a fair share and is happy. Maybe in a couple of years, we'll be able to offer Sensible a deal, those guys are really hot, we respect them. I just hope they like to like to party!"

And finally, if we get successful enough, we would like to get involved in politics and try to change the way people think a bit, maybe help the world be a bit less competitive." Benoit concludes.

You could almost believe them too. Acid Software have come from nowhere to the top in no time at all. At time of going to press, Skidmarks has sold over 15,000 copies! Not bad at all for the guys who just want to party!

Coming Soon...

GUARDIAN

Originally titled *Starwing*, *Guardian* is Mark Silby's interpretation of the SNES game *Starwing*, and it plays even better than it looks. AGA only at this stage, the game features more colours and sounds than any contemporary, and features the player as an intergalactic star jockey performing missions for a military organisation. More that is impossible to tell you at present, as the game changes so much from week to week. We'll have more info as soon as we get it.



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A freeze frame of the destruction available to you as a Zeewolf pilot. And these are the small missiles.

Binary Asylum

Binary Asylum quietly stepped onto the scene a year ago, coming from a mainly journalistic background, and have remained quiet until now, with previews and features on the soon-to-be huge seller Zeewolf appearing all over the news stands. PR man Andy Smith tells the tale, exactly how it is: "Binary Asylum was officially formed on March 1st 1993, although it had been in the planning stage for some years prior to that. Myself, Bob Wade and Andy Wilton (Binary Asylum's main team) met when we were all working on Future Publishing's ACE magazine (later owned by EMAP Images), and because we were all totally into the games scene the pub next door to Future's offices saw many a heated (and usually drunken) argument about the pros and cons of the latest batch of software.

"This was back in '88, when the

first decent games were starting to appear on the Amiga and ST, and the computer games industry was starting to enjoy a bit of a comeback thanks to these more powerful machines. But all three of us were slightly disheartened because it was still rare to find a game that was actually any good and so we all thought that what we'd really like to do is quit this magazine lark and actually produce some games that we would enjoy playing ourselves.

CAPITAL RADIO

"Unfortunately, we didn't have the kind of capital needed to start a software house at that time but towards the end of '92 the Capital was there. Bob and myself left Future in early '93 and switched from reviewing games to producing them - mainly because Andy Wilton had by then been working on a 3D Amiga game



for about a year, which was good enough to convince us that we could actually make a go of *Binary Asylum*."

With their undisputed inside information, wouldn't it have been easier to go with a major company at that point? Why go it alone?

Andy replies: "Two main reasons really: money and control. When we first decided to form *Binary Asylum* and before we'd actually looked too closely at the costs involved in publishing a game, we rather thought that we would indeed have to sign with an established major software house and limit ourselves to being a development house. At the time that didn't sound like too bad an option – we'd develop what we thought were good games and would then let someone with more publishing experience publish the games on our behalf.

"There's nothing wrong with that route, but it does mean you're actually giving a lot of the game's profit to the software house, sure, they're taking the risk in publishing your game and they're doing all the donkey work involved in actually getting your game onto the shelves at Smiths or Boots, but if you believe your game's good and you believe that people still want to buy good games and you can afford to take the risk yourself then why not? It means, of course, that we have to spend a lot of money hiring the people we need to handle bringing the game to market, because none of us have any experience in that field – but having said that, once we've gained the experi-



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ence we'll be able to do that much more and have that much more control over those aspects with our next game."

IN CONTROL

"There's also the question of being fully in control of our own destiny – if we want to publish a game in the middle of July, when other software houses would rather hold it until Christmas, then we can go ahead and publish in July. If we want to market the game in a certain way and not fol-

low 'traditional' paths then we can do that too. Being independent means that we make all the decisions and have no-one to answer to. Of course this means that if some of our decisions are wrong then we have to carry the can for them, but hopefully we'll learn from them and will be able to use our experience when we publish future games."

An idyllic situation to be in. Can it all have been so easy?

"Problems? – Very few so far. Because we'd all worked in the industry and because this was something we actually spent a lot of time thinking about, we were aware of all the pitfalls and problems that were likely to arise beforehand, and so they've been easy to deal with. Nothing ever runs as smoothly as you'd like it to, of course, but at least if you're aware of what problems you might face and can devise contingency plans before they occur then you're going to be much better prepared should things go all pear shaped."

Advice?

"Believe in what you're doing but be realistic. Don't try to do everything if it's simply beyond your capabilities (financial or otherwise) and remember

that everything takes twice as long as you originally thought it would!"

And after *Zeewolf*?

"Once *Zeewolf* has been published we'll be straight into our next project – *Binary Asylum* intend to release three or four quality products a year and we aim to expand very slowly. We don't ever want to get to the point where we're simply pumping out games (or products as they'd become) simply for the hell of it, or to make a fast buck. We only want to publish games that we would go out and buy and enjoy playing ourselves. Then we all want to retire and run a beach cocktail bar in the Bahamas!"

>>

Coming Soon...

ZEEWOLF

If this game reminds us of anything, it has to be David Braben's wonderful 3D epic *Virus* (formerly *Zarcil*). Like *Desert Strike* viewed from the side, the game has you dropping in the things that active helicopter pilots (or zealous people destroy buildings etc) while doing all the other things that helicopter pilots do (stay in the air, for example). It's fast, it's colour, and it's pretty damn exciting looking. More soon.



A quick tug on the rope and the tank is left hanging.



Just two shots from this fast and active game. You might have noticed the resemblance to David Braben's *Virus* but this is much easier to play.

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Daze Marketing

No, don't run off screaming. These aren't the Krays, they're the boys from Daze.

Not all software developers need to publish the games themselves. One offshoot of the resurgence in the cottage industry has been marketing and sales teams such as The Software Business and Black Legend, who take on the work of independent developers and handle all the distribution, without the high loss of profit generally connected with majors. Daze Marketing are one of the more recent and more successful of these teams, and Richard Hennerley tells all. "Daze Marketing was launched in January 1992. I had two main reasons for setting up the company; firstly I had a personal desire to be my own boss and secondly I had, in my time in the business, identified a distinct opportunity in the market. I recognised that there was no company in the computer games industry that dealt exclusively in representing (in terms of sales, marketing and PR) the interests of overseas publishers, in the UK and territories outside their home country. It was clear that there was a great deal of talent on the continent, producing excellent games and needing the opportunity to get them across the whole of Europe. That's the opportunity that Daze Marketing offers them."

CONCEPTION

"When Daze was conceived there were other companies handling overseas developer games but only as an adjunct to their existing publishing business. Products from represented labels got a second best service and were considered less important than those being developed in-house. Often they were simply exploited as sources of quick cashflow between releases."

"So Daze stepped in to offer a full service to foreign labels seeking a base in the UK and pan-European distribution. We concentrate solely on their needs, with no involvement whatsoever in development or other forms of publishing. The formula has proved to be an outstanding success. Over the last 2 years we have proved ourselves to be the best agency in the UK for establishing Europe-wide sales and a solid brand identity for independent labels."

So who are the wacky, short haired crew that make up Daze Marketing? Managing Director Richard Hennerley has been in the business for about seven years and has worked under the banner of both Prism Leisure and Palace Software before going it alone with Daze. PR



Robinson's Requiem is the first 3D survival simulation and these are just some of the dangers you'll need to face.



Robinson has been dumped on an island with no food or means of escape.

and Marketing Manager Cliff Guy spent an equal number of years as a publicist in the book and magazine publishing industry before stepping into games publishing. The team is supported by Louise Alexander, who takes care of the accounts (in between pursuing a career as a portrait artist) and new recruit Dowan Ramanan who takes on a dedicated customer support line providing one more valuable service to their clients.

FOLLOW MY LEADER

Anyone considering following the same road as Richard would obviously want to know what to look out for along problem street, and Hems is happy to oblige. "The ideas I had



A sneak look at Isher 3.

for Daze's method of operation would not have worked within a traditional publishing environment. To make the ideas work I had to branch out on my own and I wanted the independence that this would bring me. As far as problems go, there were only three. Cash, cash and cash. I was very lucky as I was backed by some kind people within the industry. If I had had to go to the banks for finance, it would have been a very different story."

Daze has a very busy few months ahead, with the release of Isher 3 from Similars in May, and their ground breaking survival simulation Robinson's Requiem. They release Ascot's new footy management game On The Ball in May too along with Bloodhouse's Superstardust for CD32 and A1200 in May and June respectively.

Closing words? "We aim to continue to offer excellent representation for our existing clients as well as exploring marketing opportunities for potential new clients. Our aims are long term – to build up a successful, high-profile for our clients and their titles."

Bloodhouse

One of the fantastic tunnel sequences in *Super Stardust*.

Bloodhouse are a very new label, having only released a single game so far. Based in Finland, the boys are men of few words, happier to let their games speak for themselves. I sent them a short list of questions, and they returned a short list of answers and a long list of games currently in development. Here's the lowdown as I received it:

Q: How and when did the company begin?
A: We noticed that there aren't many software publishers here in Finland. However despite that, we have a lot of talented programmers, graphic artists etc in our country, but there weren't any software houses.

So, we decided to change that, and Bloodhouse Ltd was born.

Q: What is the history of the team members?

A: Most of our members have a demo scene background. Some are just everyday video game fanatics.

Q: Why did you decide to go independent rather than work for an established company?

A: This way we can do whatever we want.

Q: What problems have you had up unto now?

A: The hardest thing that springs to mind was getting a financier.

Q: What are the plans and aims of the company?

A: We will start to support Amiga and CD32 actively, but we'll start developing games for consoles as well. Bloodhouse operates from Finland. This is a little problem, because our main markets are in UK and Europe, so we would like to establish a UK office in the future.

Short but sweet, you will agree, but to the point. Patten Putkonen then went on to detail all the upcoming Bloodhouse products, which you'll find in the box at the bottom of this lovely page.

A shot from *Benjamin And The Alien Incident*.

Coming Soon...

SUPERSTARDUST

The AGA enhanced version of the superb Asteroids variant, the game now features 256 colours on screen at once, 48 colour tunnels sections, parallax scrolling, more sound effects and a two player mode. The CD32 version is even more enhanced, with 16-bit sound and extra levels! What more could you want?

UTOPOS

Utopos is a game that combines strategy and arcade elements. Your objective is to take over the world, first by stepping into battle yourself, and then going on to control armies who will fight on your behalf. Once you have the world under your belt, you can move on to planets and then galaxies! The arcade segment of the game

features real time calculated fractal backgrounds and a 50Hz screen update. And of course it features the high level of playability and stunning visuals that Bloodhouse are quickly building a reputation for.

AGGRESSION

An AGA only horizontally scrolling shoot em up, it features 95% ray traced graphics and up to 512 colours on screen at once. Full screen multilayer scrolling and huge sprites make use of every clock cycle on an A1200. The CD32 version will feature bigger animations and the music is played directly from the CD, making room for even better sound effects. More as we have.

Top of that, *Bioblast* have plans for a new kind of graphic adventure '*Benjamin And The Alien Incident*' and the mother of all shoot em ups '*Alien Wars*'. Look out for all of these on a page near you.

To Conclude

Things will never be as easy as they were in the good/bad old days. There is still a highly competitive market out there, and although you can get success, you've still got it all against you. If you think you've got what it takes, then here's a list of the things you will need to watch out for.

1. Money. Even if you're coding at home, you're still going to need to pay the rent, and just sitting down and typing doesn't fill your wallet. If you can get someone to invest, great. If not, you'll be going to have to work around a 'proper' job until you've got enough to go alone.

2. Originality. No-one is going to buy a copy of a successful game. If you've got another *Alien Breed*, then bin it and start again, or make it different enough to count.

3. Planning. When approaching a distribution house such as Daze or Black Legend, a good storyboard and game design is far more important than a demo disk with some flashy scrolling. It shows you can be organised and in control enough for them to take a risk with you.

4. Dedication. It takes time, and you will receive your fair share of knock backs. *Skidmarks* was turned down by some major distributors before Acid got it out.

5. Your own abilities. What are you actually capable of doing. If you can get a game together, but have no idea what to do with it then, then you are going to have to get hold of someone to market it for you. If you feel confident enough to do it all yourself, then good luck, but the buck stops with you.

6. You don't have to do it all on your own. If you have what it takes, but don't actually want to start up a team, you can just as easily join another, or look for freelance work. Again, it all comes down to your own capabilities. Game designers are thin on the ground, and you could be just what the doctor ordered.

What more can we say? Good luck!

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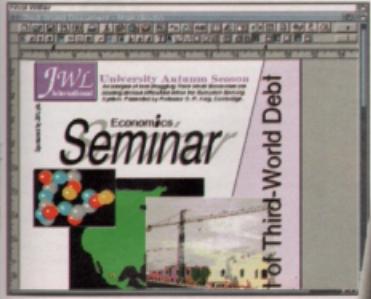
Four of the five companies mentioned are actually development teams, whereas Daze Marketing is distribution and marketing agent. If you need the services of such an organisation for your dream product then the following phone numbers might help:

Daze Marketing: Tel: 071 328 2762

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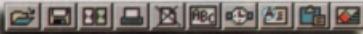
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AMIGA CD32 · MEGA CD · PC CD-ROM

POD BAY

Urgent message from central CPU... a Microcosm
Limited Edition PC CD-ROM box set has been
picked up by our scanners.

Internal probe reveals... beautifully packaged box,
soundtrack CD, exclusive cotton T-shirt, gameplay
interactive compact disc.

Databank indicates... only 15,000 box sets have been
produced on a 'first come first served' basis worldwide.
PC CD-ROM Special Edition - R.R.P £49.99 (sterling).
Standard Microcosm products have also been located for
the Mega CD and Amiga CD32 - R.R.P. £44.99 (sterling).
for the game CD alone.

Personal pleasure potential... EXCEPTIONAL

CPU conclusion... all gamers should place
their orders now. Or risk significant
frustration factoring
and personal
space wastage.

End of transmission. ■

MICROCOSM

NO·ONE IS IMMUNE.

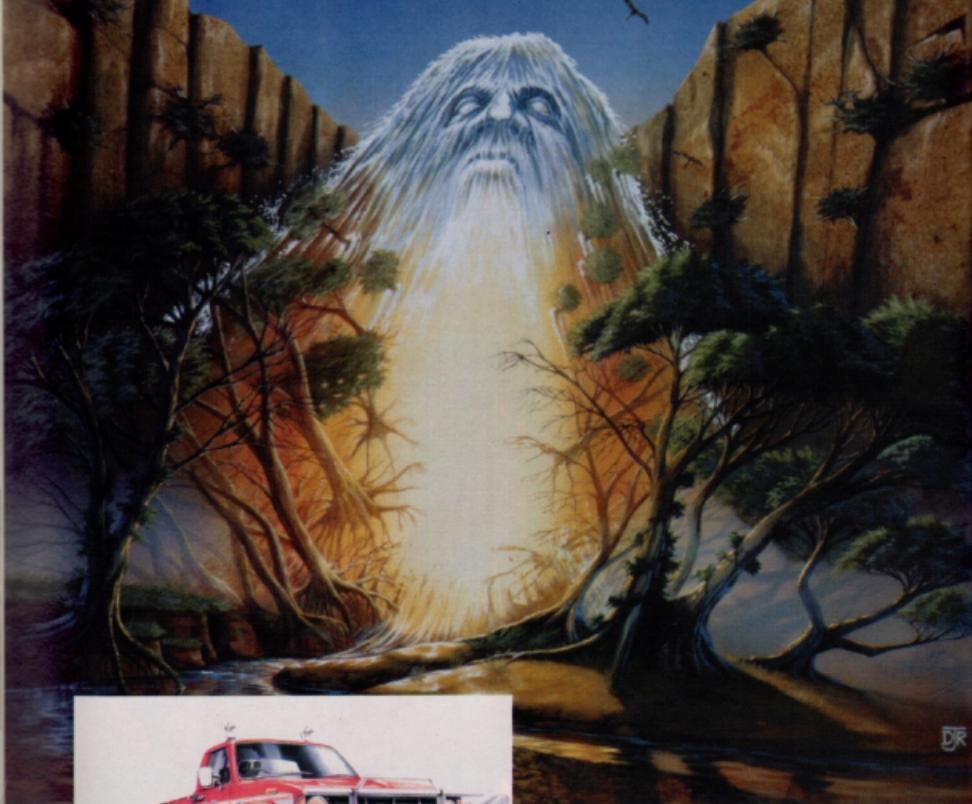


'A new era in gaming and the way ahead for CD. This is THE way forward! MEGA - The future today...Butt unbelievable! THE ONE - Stunning game...buy it and be blessed' PC POWER
Screenator Award CU AMIGA CD32 'It's guaranteed to knock your socks off.' PC REVIEW 'Has a unique style of playing producing a superior game.'

Microcosm is the pick of the bunch...92% EGGIE MEGACORPS ADVANCED GAMING 92% MTV 90% MEGA POWER 90% SATURDAY NIGHT

DIARY OF A GAME

Mindscape have recently signed the rights to a brand new, CD only, isometric puzzle game. If you thought that filling a CD was easy, then read on...



The advent of CD in the computer games industry has meant the production of larger and larger games. Most people seem happy for now with sticking on an A1200 version of a game with some digital audio to pad out the space. Some, however, want to use all that extra storage space to create huge games. Developing a game that takes up close to 600Mb is no easy task however, and many just can't see how it could be done at all. Hence this brand new section, where we chart the trials and tribulations of two ordinary blokes who want to teach the world - a bit like Esther's *Hearts Of Gold*. Over the next few months we'll take you all the way, from initial development to the final mastering of *Space Academy*, courtesy of SGA.

"Firstly, let me introduce you to the Stellar Genesis Agency. In charge of programming is I, John Jones-Steele. I have been in the industry since it



The Stellar Genesis Agency are a happy pair. John Jones-Steele (main pic) does the coding while Dave Rowe (inset) handles all the graphics and the chunky jumpers.

started, for full details see the March issue of *CU AMIGA* (on the *Sim City* 2000 preview). The creative mind behind the Agency is David Rowe. David's background is varied, from book design and layout through strip cartoons and game cover design to contributing to the development and production of the highly successful TV series *Knightmare* (See box for more details). Dave has been producing ideas and artwork on the Amiga 500 for some time, but felt that 32 colour and floppy disks were just too limiting to consider producing a game within those constraints.

NEW TECHNOLOGY

"Enter the CD32 and AGA machines. Dave and I got together and decided that, at last, a machine was available that we could get excited about developing original games for. We needed both the 256 colours and the storage space to produce games that we ourselves would like to play. The Stellar Genesis Agency was open for business. The first problem to overcome was a communication problem. I live by the coast in Aberystwyth and Dave lives in the wilds of the Welsh mountains near Llanddewi Brefi. This is a perfect example of telecommunication. No. With modems and fax machines.

distance is not such an obstacle. Dave can fax sketches and diagrams to me and send finished graphics by modern direct to my hard drive.

"In June of last year, we started throwing around ideas and developing themes, while continuing with the contracts we already had with various publishers. We made a decision very early on, that we wanted to use the whole CD for gameplay and relevant graphics, not to fill it up with tracks of music for padding. This obviously means more work at the outset, but we feel that CD32 buyers will appreciate games that don't look like they could have been released on floppy.

"We finally came up with an idea that we both got fired up about and put together an outline proposal to show to publishers. This is where our contact with big business began. No matter how keen a producer is, the product has to go through weeks of evaluation by production teams, marketing departments, even legal departments, before acceptance to go ahead can be given. Finally, in February this year we were given

WHO'S THE OTHER GUY?

Regular readers of *CU AMIGA* will need no introduction to John Jones-Sheels. For those who don't know who he is, here's a quick summary: John lives in Wales and has coded every single game there is for every machine ever devised, and recently won an award for converting *Alfred Chicken* to run on ERNIE, the most popular computer.
The guy is partnership material, however, is David Row, who might need a little introduction. David studied at a Brighton-based illustration course from Brighton Polytechnic, taught by Art and Design, and went on to Southampton College Of Art to lecture in life drawing whilst establishing a career in illustration. In 1984 he gave up lecturing to pursue freelance illustration full time.

His earliest clients include QuickSilver, Melbourne House, Interface Publications, Telecomput, Argus Press Software, Argus Books, Microsoft and Activation/Electric Dreams. Since then he has produced cover artwork for Populous, Populus 2, Aquatic Games, Risky Woods and Ferrari Formula One among others for EA, Shadow Of The Beast 3 and BU's Tomato Game. He has also worked on characterisations for Pygmyt (Lemmings) 2 and Millennium (James Bond 2 among others). Clients who have been taking game graphics from him include Virgin Games, Dernark, Care Design, Microprose, USG, Imagineer, Starfile and Neo Software Productions.

In publishing, he has created magazine covers for EMAP, Empress and Future Publishing, plus paperback covers for Transworld/Corgi, Simon & Schuster and Harper Collins. Not only that, but he's also done loads in the TV industry, including dungeon interiors for Knightmare, which was initially Anglia TV, and then Broadsword Television Productions, who then used him to produce illustrations for *The Satellite Game*, *Timebusters* and *Cyberzone*.

Both men are extremely busy all the time, so you can count your blessings that they've decided to take the time out to do this for you lot!

the go ahead by Mindscape to start work on our baby, *Space Academy*.

BABY STEPS

'The first thing we have to do is produce a complete design from our rough outline. We need to produce a full script of the game detailing what will happen to the character at all locations in the game. This is a huge task. If any of you out there are thinking that you can

longer nights, putting the mechanics of our game together. It was at this stage we realised that to keep our ideas logical and linked, we would have to build models of all the locations in the game, which is the point we are at now, nailing pieces of balsa wood together to create some semblance of a game."

Next month we will detail the struggle of getting to the first milestone — the completed game design. **cu**



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Due to the exchange rate, or manufacturer's changes, or due to current RAM shortages, some prices may differ, when up or down, during the several weeks between going to press and the end of the month of issue. We would like that price be confirmed by telephone before ordering.

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FURY OF THE FURRIES

MINDSCAPE OUT NOW £29.99



Oh no! It's back. And I still can't pronounce the name without seeming to say something stupid. The Tinies have gone optical as Mindscape brings their latest and greatest offering to the CD32, and it's a more or less direct port from the original floppy version. To refresh your memories, the Tinies are a small band of woolly balls with legs who like nothing more than to throw havoc whenever possible. They've been away from their home planet for quite a while now, and have returned to find that all is not well. The King has been kidnapped, and someone has used a transforming machine to turn all the other pesky little blighters into normal, respectable hairy creatures. How horrid.

The game works as a cross between a platform game and a puzzler. Your Tiny has four different 'modes' he can operate in, and has to use a combination of them to get around each screen. A yellow Tiny can shoot fireballs, a red one can

bite through rocks, a blue one can swim underwater and a green one is particularly adept at doing Spiderman impersonations. Between them they have to take on everything you can think of, from spikes to crabs to fish to... well anything really.

The first time I played this game, I must admit, I found it far too slow to be playable. A couple of goes later, and I was hooked by the charismatic little chaps, who may not be the fastest things on two legs, but sure are those 'little touches' we reviewers so love to see, which just add more to what is already a great game. This one won't leave your machine for quite a while.

Tony Dillon

83%



GREMLIN OUT MARCH £29.99

Correct me if I'm wrong, but the point of releasing a sequel to a game is usually to make it better than the previous one. So why on earth would anyone want to buy three copies of what is essentially the same game, revised twice?

Back in the early nineties computer freaks raved about the speed and instant playability of Gremlin's superlative racing sim. It set new standards in pole position racing gameology. Nothing could match the original for speed, instant playability, competitiveness and sheer fun. The only thing missing was a two player option, so that you and a friend could burn rubber in head-to-head competition.

That was soon sorted out with the legendary release of Lotus 2, which did everything its predecessor did, but better. Lotus 2 introduced different tracks, weather conditions, more detailed courses, with underpasses and night time racing, plus the split screen two-player challenge.

Gremlin thought they had the super-fast, background scrolling, racing genre market sewn up, but other companies were quick to pounce on the idea. A whole spate of copy-cat racing games came out, including the *Crazy Cars* series and the more technically advanced polygon-based racing sims. Then Core released Jaguar XJ 220 which achieved the seemingly impossible and conquered Lotus 2s until

then apparently unsatisfactory position.

Whilst Core took the money and ran, Gremlin came back with what they hoped would be the definitive version of the Lotus Trilogy, Lotus 3.

The final game contained all the essential elements of its award winning predecessors but included a fistful of new features. Weather hit the tracks in sporadic gaps, with the sun shining one minute and rain pouring down the next. Torrents of water threw up all kinds of water hazards and puddles. But the most significant addition was the track editor. After you had raced your way around the computer designed courses you could actually sit down and create your own. The system was incredibly easy to use and you could literally design a track, complete with trees, hedges, tunnels and road hazards and be racing on it within minutes!

None of these games, barring Lotus 2, were great advancements in gaming technology and the gimmicks were beginning to take over in *Lotus 3* (the CD is now the ultimate gimmick). Yes, they are all milestones in racing history, but, to be honest, you only really need one of them, not all three. As for the CD version itself, the graphics have been made slightly smoother thanks to faster disk access, the music's been cranked up a notch and the sound effects have all been re-sampled for more realism. There's also none of that annoying doggy manual protection to wade through. A welcome addition to the CD32 catalogue, but not so exciting for those of us who've been playing them for years already.

Steve Keen

82%





SEEK AND DESTROY MINDSCAPE OUT NOW £29.99

Praise be to Mindscape, for verily they do support the cause of the CD32 well. Yet another A1200 port here, but that's all right because it's a great game. In case you hadn't read the review a couple of issues ago, Vision Software's neat little shoot em up takes the *Desert Strike* approach to helicopter combat and stands it on its head. You fly a lone Apache chopper (as usual), over desert and sea (as before) and there's an entire army waiting to take you on when you get there (surprise surprise).

So what's new about it? The full screen rotation, really. Take Bob's *Bad Day*, and use the screen shifting routine, apply it to the whole screen, including the backdrop, and you've got *Seek And Destroy*. Though very disorientating at first, watching the whole world bend to your will is quite a pleasant way to spend an afternoon.

Not that you spend all that much time watching the world spin. You're far too busy taking out the millions of targets that make up each objective,



while trying to avoid being blown out of the sky by the dozens of bullets and guided missiles shooting around at any one time. Naturally you have more than enough in the weaponry department to return fire, but you're still going to have one hell of a time keeping the bird in the air long enough to complete a mission.

I couldn't help but feel a little disappointed by the conversion though. The only real improvement is some new music, which is far from stunning and the loading times which have been decreased slightly. It's a great game, but I can't help wishing they had done a little more with it in the conversion process.

Tony Dillon

82%



TRIVIAL PURSUIT

DOMARK OUT NOW £29.99

Ask anyone what the most important release for the ill fated CDTV was, and they'll answer "Trivial Pursuit". Domark made a killing many moons ago when the 8-bit versions appeared, and the advent of CD seemed the perfect medium for a trivia based game. Pulling influence from everywhere, from pub trivia machines to every game show under the sun, it worked brilliantly, providing an unrivalled multimedia experience. And now it comes to the CD32.

Don't get over excited, though. This is basically the same game as the CDTV version, with a couple of bugs fixed. Getting technical for a moment, the differing sizes in the loading buffers and some of the sound files wouldn't run properly on the CD32, so a couple of quick fixes later and, hey presto, the CD32 version is born.

So what do you get for your money? 2,000 questions, as the box so proudly shows, 2,000 ques-

tions covering every topic under the sun, and all accompanied by full colour, generally highly misleading photographs. "Which part of the human face typically has around 550 hairs?", asks the game, showing you a picture of a man with a huge beard. Apparently there are considerably less pictures on the disk than there are questions, so it just chooses the one it finds most relevant.

The whole thing is held together by a talking cartoon bird, who introduces each question and selection of famous personalities from history – such as Shakespeare and Einstein – who ask them. The script is almost funny in places, but due to the limiting nature of the game, you do find yourself watching the same bit of animation and listening to the same joke time and time again.

If you like *Trivial Pursuit*, of course you're going to like this. By the way, an eyebrow has 550 hairs. See what I mean about being misleading?

Tony Dillon

71%



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Limited Offer

OPALVISION VIDEO SUITE

The power packed video and audio mixing, switching and trawcassing device connects directly to the Video Processor. This 19" inch rack mountable unit is so advanced that it has its own internal computer and every aspect is software controlled for precisely timed and accurate functionality. The suite includes a wealth of inputs and outputs. There are 9 video and 10 audio inputs available, plus the 24-bit frame store. Professional quality video inputs and outputs are available simultaneously - RGB or Y/R - B/Y - Composite and S - Video. Choose and 2 sources from these inputs, assign composition or special effect and then trigger it manually or automatically. All of the transitions and provided by the OpalVision Video Processor are available for use by the Video Suite. The linear transparency key (Alpha channel and transparency effects) can be taken from the Video Processor and/or external video source and/or output to another production switcher. This allows transparency control between video sources on a pixel by pixel basis. The 10 Audio inputs (five stereo pairs) are fully software sequenced with smooth fades and fad, 5 band frequency equalization.

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Voucher Price available to registered OpalVision owners.
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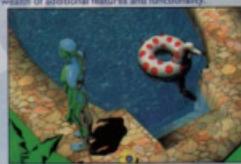
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OPALVISION VIDEO MODULES

OPAL VISION VIDEO PROCESSOR

It's a high quality real time 24-bit frame grabber which doesn't require a time base converter, it's a professional quality genlock with croma and Luma keying, the 256 level linear transparency key allows the definition of transparency between two live video sources on a pixel by pixel basis for smooth vignettes, маскаled text and super smooth effects. Plug this card into your OpalVision main board and add a wealth of additional features and functionality.



OPALVISION ROASTER CHIP

Included with every Video Processor, the Opal vision Roaster chip provides an endless number of user definable Digital Video Effects. Take any two video sources (or an Amiga or Opal Vision generated graphic). Flip it, Scale it, Rotate it, Mirror it, Crop it, Stretch it, Add a mask to it, Add a texture to it. You have total control over every effect. Build your own custom library of useful effects and give your video a unique style. OpalVision is the only video system in its price class with this powerful digital video engine. You've got to see it to believe it.

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New Low Price

170 mb
2mb Chip Ram

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No Deposit Credit Terms Available

Phone for price on Fast Ram

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Add this card and achieve 31 KHz, non interlaced output of Amiga and OpalVision graphics and any incoming video source in either PAL or NTSC. Includes full time - base correction of incoming video, the on - board memory also serves as an additional frame store.

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ROMBO AUDIO VISUAL PRODUCTS



Megarain: Low cost, hi spec digital effects cartridge plugs into the parallel port of the Amiga. Allows stereo sampling from almost any musical source. **INDI PRICE £17.99**



Take Two: Animation package is must for computer artists and enthusiasts of all ages. As used in Rolf Harris cartoon. **INDI PRICE £4.99**



Vidi Amiga 12: The ultimate low cost colour digitiser for the Amiga, "the best value full colour digitiser on the market" - Amiga Format. **INDI PRICE £6.99**



Vidi Amiga 12 (RT): Based on the selling point Vidi Amiga 12, this new version offers real colour capture from any video source. Full AGA chipset. Support as standard for all A1200/A4000. **INDI PRICE £19.99**

Rombo Vidi Amiga 24 (RT)

For the more serious user, this 24-bit version will again capture from any video source with true photo realistic images! A staggering 16.8 million colours can be utilised with incredible results. Full AGA chipset support. **INDI PRICE £219.99**

Roctec Rocgen Plus.

As above but with extra features such as tinter and signal inversion. Allows for real time editing of graphics. Compatible with all Amiga. **INDI PRICE £127.99**

Rocete Rockey.

The ultimate accessory for Amiga / Video fans. Rocete RGB controls to crams key on any colour. **INDI PRICE £199.99**

SPECIAL EFFECTS PACKAGES

Morph Plus

You've seen Michael Jackson's video, you've seen the television advert using the latest techniques in morphing, now you can create the same results but at a fraction of the cost. Morph Plus is the easiest and the ultimate in the Amiga Morphing software. All you need to do is just want to experiment at home. Morph Plus is a must. **INDI PRICE £119.99**

Digital Paint V4.0A

Combines powerful tools with an intuitive interface so both professionals and beginners alike can get superb results quickly. New enhancements to the software include the ability to paint and animate in 4096 colours in the Amiga Ham mode. New ability to import and export AVI files. All the great features you could expect from a paint program. You determine the number of frames and DPaint does the rest. **INDI PRICE £64.99**

Art Department Professional

The ultimate in image processing providing many key benefits to Amiga users working with pictures. With ADPro you can read, write and convert between most common image formats. It also has a built in image editor, a powerful selection tool and the ability to maintain an image library in full 24-bit colour without needing massive hard drive storage. Typically a 600K image can be compressed down to 40KB!! **INDI PRICE £132.99**

Real 3D V2

is a full featured 3D animation modeling and rendering system. With Real 3DV2 you can create complex 3D scenes and environments of detailed 3Dimensional models with an astonishing level of realism. Imagine creating an animation that shows a handful of balls bounce down a flight of stairs to the bottom. Gravity, collision, deflection and the elasticity of the balls are all automatically calculated by the program. **INDI PRICE £359.99**

BRILLIANCE

"Brilliant" Graphics Paint Package "In terms of design and user specifications Digital Creations really seem to have everything right. Effectiveness... 99%, you can't fault the end results" - CU Amiga Review. **INDI PRICE £99.99 £149.99**

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about as close to being a desktop publisher as a word processor dare go" - CU Amiga

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This is one war that won't be over by Christmas.

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BATMAN RETURNS

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£29.99 "The ultimate in space adventure brings the popular game to Amiga. From this decade." **Cool Games 95**

FRONTIER ELITE II

Frontier is the follow-up to the hit movie. Vastly different to the console version with vivid scenes straight from the hit movie. Batman has returned in style.

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More Games

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Amiga 1200 / 030 Desktop Dynamite Superfast Digitiser Pack

Add a high performance 4Mb 32 bit RAM expansion board with a 20 MHz floating point unit to an Amiga 1200 and you will have some serious performance potential. Includes a Romby X100 Amiga 1200, The Worlds Best Digitiser - and Image in Capture, Animation and Image Processing is at your grasp. More Images are captured in real time, colour images in Capture, Animation and Image Processing is at your grasp.

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Amiga 1200 Digitiser Pack

85 Mb Pack
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SCREEN SCENE

Oil your joysticks, get your trigger finger ready and prepare to be knocked into the middle of next month with the fastest and most vibrant review section on the planet. Or settle down for a good read.

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A CU Screen Star is for games scoring 85% - 92%. If a game gets one of these, it'll be of lasting quality and you can rest assured that, if you buy it, you won't be wasting your money.



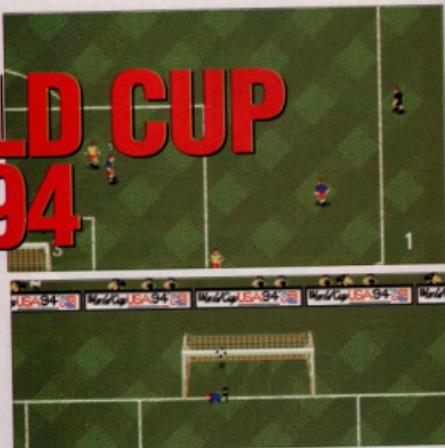
93% and a game's worth a Superstar. We hardly have time around, but if a game gets one it'll be completely outstanding.

Fancy a bit of foresight? This is the place to be. You couldn't see any further forward if you stood on Mount Everest with a pair of binoculars!

WORLD CUP USA 94

US GOLD

THE GAMEPLAY: It's an arcade football game. What did you think it was going to be? Of course, this one stands out from the current crop of football games in that it is the only one officially endorsed by the World Cup association. A top view game, in the mould of so many before it (Kick Off, Sensible Soccer), you can play any of the teams from the World Cup line up, plus all the other options you would expect to



see here.
BEHIND THE SCENES: The game has been coded in-house.
WHAT'S NEW: It's quite hard to say at this stage. This type of football game has come so far in the last couple of years that it's difficult to find anything new to add to it.

HOT goal mouth action and a nicely chequered pitch. What more could you ask of a football game?

years that it's difficult to find anything new to add to it.
FIRST IMPRESSIONS: It looks marvellous, but the proof of this kind of game is always in the playing. We'll have to see it running properly before judgement is passed.

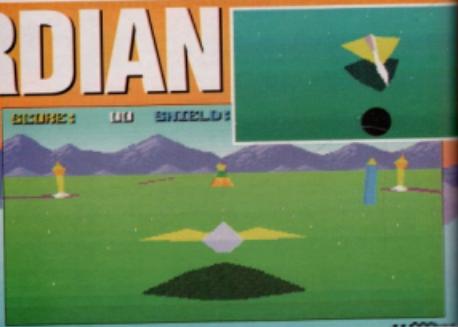
However, it does have the official World Cup seal of approval so it must have something fairly special up its sleeve. Full review soon.

GUARDIAN

ACID SOFTWARE

THE GAMEPLAY: Take Defender, mix in a touch of the Super Nintendo classic, Starwing and you've got some idea of what Guardian is like. Acid Software, the company that wowed the world with a PD version of Defender look as though they're about to hit the nail on the head again. Originally mission based, that idea went out the

Doss this look familiar? It should to those who like looking through SNES magazines. Guardian, originally titled Sibwing, is proof that we don't need Super FX chips!



FIRST IMPRESSIONS

UFO

MICROPROSE



THE GAMEPLAY: A mammoth tactical strategy wargame, in which the player has to defend the Earth against alien invasion. In the year 1999, sightings of alien craft have increased dramatically, as have stories of alien violence. It is time for the world to strike back.

BEHIND THE SCENES: *UFO* has been designed and coded by the Gollop Brothers, Julian and Nick, who

together make up Mythos Software, formerly Target Games. To refresh your memory, they were responsible for the smash hit *Laser Squad*, of which this game was originally meant to be a sequel.

WHAT'S NEW: The semi-random scenario generator. In the original *Laser Squad* you had a small selection of missions. This time however, each mission is randomly built from a series of blocks. Therefore every time you play it, it's different.

FIRST IMPRESSIONS: I was a big fan of *Laser Squad* and its predecessor, *Rebelstar Raiders*, so naturally I'm dead keen to see this.

It looks great, although somewhat larger than *Laser Squad*, I hope it doesn't lose the charm of that terrific Spectrum game.

The four towers in the first section need to have their power cut off before you can consider taking on.

window in favour of a more standard blast 'em up, based on reflexes rather than thought.

BEHIND THE SCENES:

The game has been designed, coded and drawn by Acid's Matt Sibby. The mean axe-swinging Kiwi behind *Blitz Basic* and *Blitz Basic 2* might be easily capable of coming up with a Starving beater, and so he set out to prove it.

WHAT'S NEW: The stunningly smooth animation, the hundreds of colours, the unique control method – more or less everything really. There

isn't a game like this on the Amiga, unless you count more serious interpretations such as Ocean's EPIC or the old classic *Starglider 2*.

FIRST IMPRESSIONS: I was impressed when I first saw *Guardian*, but now I'm flabbergasted. Even at this early stage, it's completely playable and very entertaining. Acid have a sure fire winner on their hands with this one, we'll have more news on it soon.



SOCCKET MANAGER

THE SOFTWARE BUSINESS

THE GAMEPLAY: A football management game, as if you couldn't tell from the title, you have to (as always) take a nobody team from the bottom of the lowest division there is, and make them the Premier League champions.

As manager, you also need to look after finances and ground improvements, team training and everything else. It's a busy job.

BEHIND THE SCENES:

The game is being pieced together by Teque for Imagine, Home Entertainment's new software arm. Keith Waddams is the man responsible for the impressive game design, and he is confident that this is the managerial game to end all managerial games.

WHAT'S NEW: Surprisingly, quite a

few things. For a start, your manager actually gets older and finally retires when he reaches 55, so you're limited in the amount of



time you have to get your team to the top. Also, the game features a very subtle tactical editor, that will apparently make a real difference to how the game plays and your overall chances of winning.

FIRST IMPRESSIONS: If it plays as well as it looks and sounds, then this could be a refreshingly new departure in management games. However, there is always a chance that the tactical side to the game will be so subtle that it doesn't actually show. That aside, it's looking good.



HANGING WITH



WIP

Core Design readily admit that 1993 wasn't an Amiga year. But what's in store for 1994? Tony Dillon gets knocked out by the sheer number of products nearing completion.

Core Design are back with a vengeance, and Derby will never be the same again. Yes, '93 was a quiet year for them as far as the Amiga went, choosing to concentrate their efforts mainly on the console side of development, but now they have returned to the fold, and things look bigger and brighter than ever. As you can see from looking around these two pages, there is a lot on offer this year, and all of it looks stunning.

Shall we waste some more time, or



A lot of time has been spent getting the characters right, to aid merchandising.

HEIMDALL 2

Heimdall 2 looks like it's going to be even better. Due to an endlessly feeling a bit annoyed at being banished from Asgard, and thus wandering around the world causing havoc, Heimdall has been pulled back to Earth once more to save the world. Yet again.

As you can see, the



Heimdall 2 looks like it could be the best RPG for a long time. Just go ahead and soak up that atmosphere.

game features the same isometric scrolling landscapes as before, all rendered in the Peter G. Carroll-o-vision – not that you're going to have any time to waste on looking at pretty pictures. You're going to have your hands tied just solving the puzzles with this one.



Skeleton Krew have gone for an organic look with Skeleton Krew, hence the bony walls.

do you just want to hear about the games?

SKELETON KREW

This is one of the lead games for this year, and like a few of Core's efforts is being developed primarily for the CD32 and A1200 markets, with plans to create a 32 colour version later in the year.

Guy Miller, project manager and co-designer of the game gave me the brief one misty, cold February afternoon: "Set across six levels. It's a 3D isometric shoot 'em up starring the three characters of the Krew – Spine, the Joint and Rib, who wear power exo-skeletons, hence the title. Basically, you are set against the evil Monibund Cadaver who is building a psycho machine, and is visiting the various planets in the solar system to get parts for it. You are always one step behind."

"It's a two-player game, each player choosing any of the three

characters available. Essentially, you just walk around shooting things and collecting power-ups."

Looking around Core's office, which should by now be Core's ex-office (Note: Core, who once took up a small corner in one of the rooms of the building they currently occupy, now need to move to a mansion twenty yards up the road to accommodate their three hundred programmers and two musicians), I



Skeleton Krew features a highly distinctive Japanese feel, with flesh and metal living together seamlessly.

BANSHEE

Eat lead! Imagine a planet where there have never been any World Wars. Because there has never been the need, technology hasn't advanced any further than the power-propelled fighter plane. So the scene is set for a 1942/Flying Shark style airborne vertically scrolling shoot 'em up, with 256 colour visuals and more silly smooth animation than you could shake an arcade machine at. This is another move by Core to step away from their reputation for only running platform games, and golly, it looks amazing.

Designed and coded by Danish pair Soren Hanibal and Jacob Anderson, the AGA-only game features everything from



A 256 colour shoot em up is what the A1200 is crying out for – poor baby.



large exploding desert bases to small exploding soldiers. As shoot em up's go, this one looks like it could really show the world what the CD32 and A1200 are capable of. We wait with baited breath.

THE CORE KREW



Let's admit it, Skeleton Krew is a bit of a blast fest.

see a bunch of happy, contented, well groomed young men and women. Who could be responsible for a game that is so packed with violence I asked?

"Chris Long actually came up with the concept of a 3D isometric scrolling shoot em up, as there didn't seem to be many of them around. Not good ones anyway. James and I then got together and came up with the idea of the Krew, and it all went from there really," replies Mr Miller.

One interesting point is that each character is split, essentially made up

of two sprites, which means you can get a 360 degree rotation with the top sprite while the bottom walks in any direction, just like the classic Ikari Warriors coin-op I used to pump so much money into, back in the good old days. Joint is the only character who can actually perform a full 360 spin though, both of the other characters are restricted to lesser swings to the left and right.

As you can see from the screenshots, it's going to be a blast fest, with big guns and big death ahoy. But it's not all killing you know.

One of the things that makes this game different is that in certain parts

UNIVERSE

CORE return to the graphic adventure field with their sequel to the highly successful *Core Of Enchanted*. This time our hero has been dropped into another dimension, and you have to find your way back to your own Universe. As you would expect, its full of glorious images and tortuous puzzles, but what really stands out about it at this point is the fact that the game features 256 colour graphics on every machine, not just the AGA ones! We'll have a full review soon.



256 colour pictures might be old hat to A1200 owners, but these are on the A500.

of the game you can actually get into or on to vehicles, such as tanks and jet skis. There's a really fast scrolling sequence when you're on a jet ski, which looks like it's going to be a real reflex test.

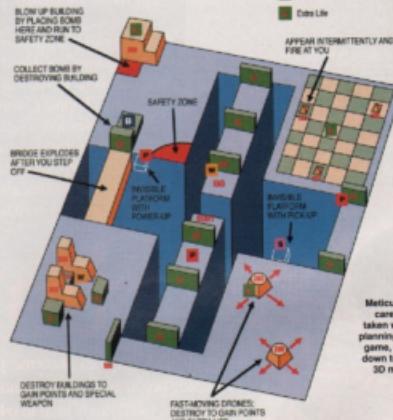
More than that is impossible to tell you about at the moment. Other

that there are big plans to market this one: badges, pens, mugs, T-shirts, stuffed toys, jackets and comics are just some of the licenced products Core hope to back it up with. Get used to the name, because you're going to see a hell of a lot more of it this year!

SKELETON KREW...

WEAPONS

HIGH LEVEL ENEMY OR POWER FRENZY:
DESTROY AS MUCH AS POSSIBLE IN SET TIME LIMIT
SHOOT TANK



Meticulous care was taken when planning the game, right down to the 3D maps.

BONUS LEVEL

DARKSTONE

"And lo, it came to pass, that the three Wyrd Crystals, comprising the Bright Trinity by which the first King Of Midworld had banished the Dragonne from his lands, were stolen by Myrdr, the great Dragone.

Yes, it does sound like your typical RPG game, but quite nicely makes way for a game which many feel is well needed on the Amiga - a Zelda-style RPG, based more on puzzles than any clever character play. Sure, there are characters to act out, but Core is confidently aiming to plug a gap in the market with Darkstone, a game originally drafted to be the sequel to Darkness, but one that has changed so much that it can now stand, unsupported, on its own two feet.

It's early days for this cracking-looking game, but already it looks like it's going to be a big one. If you remember the old Origin classic *Times Of Lore*, you'll already have some idea of how promising this game could be. More when we get it.

The Best Selling Word Processor and Database just became even better... **VALUE!**

Since its launch, Pen Pal has become the
most popular package of its type

Not surprising when you consider the extensive features at your fingertips, combined with user friendly simplicity, it was bound to be a winner! In a comprehensive Word Processor test, Amiga Format commented "There is little to fault Pen Pal, it deserves to do well" - quite a prediction it seems! Format have said that it's "Still the best value for money..." If you're not a Pen Pal user yet, we hope you soon will be, because at just £49.95... the best just became better, even better value!

Pen Pal

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SWITCHQUIZ

Steve Keen, angel of sobriety, tests his encyclopaedic knowledge against an accessorized pub quiz for the Amiga.



Everything you need for a good night in: Switchquiz, a drink of your choosing and everyone's favourite nut.

Anyone who has even been down to their local with the innocent intention of just having a swift half will, most likely, have come into contact with the dreaded pub quiz.

The pub quiz is a strange beast that captures the imaginations of adults and turns them into something akin to the Delphi Oracle.

It all starts so well. You sit down, blunt pencil and two sheets of carbon paper in hand, with all the optimism of a fourth division football team in the cup final and you think that you can take on anything.

But, by the end of the night, reality rears its ugly head and, although you thought you knew the answer to life, the universe and everything,

you're 15 out of 40 score sheet suggests different.

THE BARE BONES

Switchquiz tries to mirror the phenomenon that is pub quiz. It comes on two disks, the main programme and question disk. Although there's a distinct lack of snazzy presentation or any kind of illustrative graphics, it's very easy to get into and surprisingly user friendly. Once the main programme's loaded the disk accessing stops and there aren't any annoying pauses between questions whilst the computer skips to another part of the disk. You may think that might be obvious, but I've sat once too often, twiddling my thumbs, waiting for the next question to come up, whilst the

left and right of the screen there are two bars divided into 15 segments. Each one represents one second of time and on the default game you have eight seconds to answer each question. If you or your opponent get a question wrong the other player will have the chance to answer in the time remaining. The quicker you answer the question the more points you'll have added to your score. The first one to 75 wins the contest.

Just about every aspect of the quiz can be customised to suit the players' abilities. You can alter the amount of time you have to read the question, the time it takes for the answers to appear, the number of points needed to win a game and how many seconds you have to answer the

WHO MANUFACTURED THE "VANGUARD" MODEL OF CAR IN THE 1950S?		
TIME REMAINING	PLAYER ONE	PLAYER TWO
15	AUSTIN	A
14		
13		
12		
11		
10		
9		
8		
7		
6		
5		
4		
3		
2		
1		
0		
TIME REMAINING	PLAYER ONE SCORE:	PLAYER TWO SCORE:

drive chugs away on lesser packages.

PLAYING AROUND

Switchquiz couldn't follow a simpler or more familiar path. There are two different packages available, a two-player and a four-player version. Just select the number of players in the game and away you go. Each player has a certain amount of time to answer the multiple choice questions. The question is typed out at the top of the screen and the four different answers revealed in the centre, one at a time under A, B, C and D. Along the

question. There's also a feature that allows you to discover the correct answer if you get it guess incorrectly, which a bit pointless - you'd soon get through all the questions on the disk if you do this.

THE LEADER OF THE PACK

There have been more than a few general knowledge games on Commodore's machines, from the simplistic PD, mouse operated quizzes to the old CDTV version of Trivial Pursuit. However, Switchsoft's



SWITCHQUIZ

AMIGA 3D IN MINUTE QUIZZES!

TIME	ANSWERS	TIME	ANSWERS
1	A - 1000	4	A - 1000
2	B - 1000	5	B - 1000
3	C - 1000	6	C - 1000
7	D - 1000	8	D - 1000
9	E - 1000	10	E - 1000
11	F - 1000	12	F - 1000
13	G - 1000	14	G - 1000
15	H - 1000	16	H - 1000
17	I - 1000	18	I - 1000
19	J - 1000	20	J - 1000
21	K - 1000	22	K - 1000
23	L - 1000	24	L - 1000
25	M - 1000	26	M - 1000
27	N - 1000	28	N - 1000
29	O - 1000	30	O - 1000
31	P - 1000	32	P - 1000
33	Q - 1000	34	Q - 1000
35	R - 1000	36	R - 1000
37	S - 1000	38	S - 1000
39	T - 1000	40	T - 1000
41	U - 1000	42	U - 1000
43	V - 1000	44	V - 1000
45	W - 1000	46	W - 1000
47	X - 1000	48	X - 1000
49	Y - 1000	50	Y - 1000
51	Z - 1000	52	Z - 1000
53	AA - 1000	54	AA - 1000
55	BB - 1000	56	BB - 1000
57	CC - 1000	58	CC - 1000
59	DD - 1000	60	DD - 1000
61	EE - 1000	62	EE - 1000
63	FF - 1000	64	FF - 1000
65	GG - 1000	66	GG - 1000
67	HH - 1000	68	HH - 1000
69	II - 1000	70	II - 1000
71	JJ - 1000	72	JJ - 1000
73	KK - 1000	74	KK - 1000
75	LL - 1000	76	LL - 1000
77	MM - 1000	78	MM - 1000
79	NN - 1000	80	NN - 1000
81	OO - 1000	82	OO - 1000
83	PP - 1000	84	PP - 1000
85	QQ - 1000	86	QQ - 1000
87	RR - 1000	88	RR - 1000
89	SS - 1000	90	SS - 1000
91	TT - 1000	92	TT - 1000
93	UU - 1000	94	UU - 1000
95	VV - 1000	96	VV - 1000
97	WW - 1000	98	WW - 1000
99	XX - 1000	100	XX - 1000
101	YY - 1000	102	YY - 1000
103	ZZ - 1000	104	ZZ - 1000
105	AA - 1000	106	AA - 1000
107	BB - 1000	108	BB - 1000
109	CC - 1000	110	CC - 1000
111	DD - 1000	112	DD - 1000
113	EE - 1000	114	EE - 1000
115	FF - 1000	116	FF - 1000
117	GG - 1000	118	GG - 1000
119	HH - 1000	120	HH - 1000
121	II - 1000	122	II - 1000
123	JJ - 1000	124	JJ - 1000
125	KK - 1000	126	KK - 1000
127	LL - 1000	128	LL - 1000
129	MM - 1000	130	MM - 1000
131	NN - 1000	132	NN - 1000
133	OO - 1000	134	OO - 1000
135	PP - 1000	136	PP - 1000
137	QQ - 1000	138	QQ - 1000
139	RR - 1000	140	RR - 1000
141	SS - 1000	142	SS - 1000
143	TT - 1000	144	TT - 1000
145	UU - 1000	146	UU - 1000
147	VV - 1000	148	VV - 1000
149	WW - 1000	150	WW - 1000
151	XX - 1000	152	XX - 1000
153	YY - 1000	154	YY - 1000
155	ZZ - 1000	156	ZZ - 1000
157	AA - 1000	158	AA - 1000
159	BB - 1000	160	BB - 1000
161	CC - 1000	162	CC - 1000
163	DD - 1000	164	DD - 1000
165	EE - 1000	166	EE - 1000
167	FF - 1000	168	FF - 1000
169	GG - 1000	170	GG - 1000
171	HH - 1000	172	HH - 1000
173	II - 1000	174	II - 1000
175	JJ - 1000	176	JJ - 1000
177	KK - 1000	178	KK - 1000
179	LL - 1000	180	LL - 1000
181	MM - 1000	182	MM - 1000
183	NN - 1000	184	NN - 1000
185	OO - 1000	186	OO - 1000
187	PP - 1000	188	PP - 1000
189	QQ - 1000	190	QQ - 1000
191	RR - 1000	192	RR - 1000
193	SS - 1000	194	SS - 1000
195	TT - 1000	196	TT - 1000
197	UU - 1000	198	UU - 1000
199	VV - 1000	200	VV - 1000
201	WW - 1000	202	WW - 1000
203	XX - 1000	204	XX - 1000
205	YY - 1000	206	YY - 1000
207	ZZ - 1000	208	ZZ - 1000
209	AA - 1000	210	AA - 1000
211	BB - 1000	212	BB - 1000
213	CC - 1000	214	CC - 1000
215	DD - 1000	216	DD - 1000
217	EE - 1000	218	EE - 1000
219	FF - 1000	220	FF - 1000
221	GG - 1000	222	GG - 1000
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225	II - 1000	226	II - 1000
227	JJ - 1000	228	JJ - 1000
229	KK - 1000	230	KK - 1000
231	LL - 1000	232	LL - 1000
233	MM - 1000	234	MM - 1000
235	NN - 1000	236	NN - 1000
237	OO - 1000	238	OO - 1000
239	PP - 1000	240	PP - 1000
241	QQ - 1000	242	QQ - 1000
243	RR - 1000	244	RR - 1000
245	SS - 1000	246	SS - 1000
247	TT - 1000	248	TT - 1000
249	UU - 1000	250	UU - 1000
251	VV - 1000	252	VV - 1000
253	WW - 1000	254	WW - 1000
255	XX - 1000	256	XX - 1000
257	YY - 1000	258	YY - 1000
259	ZZ - 1000	260	ZZ - 1000
261	AA - 1000	262	AA - 1000
263	BB - 1000	264	BB - 1000
265	CC - 1000	266	CC - 1000
267	DD - 1000	268	DD - 1000
269	EE - 1000	270	EE - 1000
271	FF - 1000	272	FF - 1000
273	GG - 1000	274	GG - 1000
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277	II - 1000	278	II - 1000
279	JJ - 1000	280	JJ - 1000
281	KK - 1000	282	KK - 1000
283	LL - 1000	284	LL - 1000
285	MM - 1000	286	MM - 1000
287	NN - 1000	288	NN - 1000
289	OO - 1000	290	OO - 1000
291	PP - 1000	292	PP - 1000
293	QQ - 1000	294	QQ - 1000
295	RR - 1000	296	RR - 1000
297	SS - 1000	298	SS - 1000
299	TT - 1000	300	TT - 1000
301	UU - 1000	302	UU - 1000
303	VV - 1000	304	VV - 1000
305	WW - 1000	306	WW - 1000
307	XX - 1000	308	XX - 1000
309	YY - 1000	310	YY - 1000
311	ZZ - 1000	312	ZZ - 1000
313	AA - 1000	314	AA - 1000
315	BB - 1000	316	BB - 1000
317	CC - 1000	318	CC - 1000
319	DD - 1000	320	DD - 1000
321	EE - 1000	322	EE - 1000
323	FF - 1000	324	FF - 1000
325	GG - 1000	326	GG - 1000
327	HH - 1000	328	HH - 1000
329	II - 1000	330	II - 1000
331	JJ - 1000	332	JJ - 1000
333	KK - 1000	334	KK - 1000
335	LL - 1000	336	LL - 1000
337	MM - 1000	338	MM - 1000
339	NN - 1000	340	NN - 1000
341	OO - 1000	342	OO - 1000
343	PP - 1000	344	PP - 1000
345	QQ - 1000	346	QQ - 1000
347	RR - 1000	348	RR - 1000
349	SS - 1000	350	SS - 1000
351	TT - 1000	352	TT - 1000
353	UU - 1000	354	UU - 1000
355	VV - 1000	356	VV - 1000
357	WW - 1000	358	WW - 1000
359	XX - 1000	360	XX - 1000
361	YY - 1000	362	YY - 1000
363	ZZ - 1000	364	ZZ - 1000
365	AA - 1000	366	AA - 1000
367	BB - 1000	368	BB - 1000
369	CC - 1000	370	CC - 1000
371	DD - 1000	372	DD - 1000
373	EE - 1000	374	EE - 1000
375	FF - 1000	376	FF - 1000
377	GG - 1000	378	GG - 1000
379	HH - 1000	380	HH - 1000
381	II - 1000	382	II - 1000
383	JJ - 1000	384	JJ - 1000
385	KK - 1000	386	KK - 1000
387	LL - 1000	388	LL - 1000
389	MM - 1000	390	MM - 1000
391	NN - 1000	392	NN - 1000
393	OO - 1000	394	OO - 1000
395	PP - 1000	396	PP - 1000
397	QQ - 1000	398	QQ - 1000
399	RR - 1000	400	RR - 1000
401	SS - 1000	402	SS - 1000
403	TT - 1000	404	TT - 1000
405	UU - 1000	406	UU - 1000
407	VV - 1000	408	VV - 1000
409	WW - 1000	410	WW - 1000
411	XX - 1000	412	XX - 1000
413	YY - 1000	414	YY - 1000
415	ZZ - 1000	416	ZZ - 1000
417	AA - 1000	418	AA - 1000
419	BB - 1000	420	BB - 1000
421	CC - 1000	422	CC - 1000
423	DD - 1000	424	DD - 1000
425	EE - 1000	426	EE - 1000
427	FF - 1000	428	FF - 1000
429	GG - 1000	430	GG - 1000
431	HH - 1000	432	HH - 1000
433	II - 1000	434	II - 1000
435	JJ - 1000	436	JJ - 1000
437	KK - 1000	438	KK - 1000
439	LL - 1000	440	LL - 1000
441	MM - 1000	442	MM - 1000
443	NN - 1000	444	NN - 1000
445	OO - 1000	446	OO - 1000
447	PP - 1000	448	PP - 1000
449	QQ - 1000	450	QQ - 1000
451	RR - 1000	452	RR - 1000
453	SS - 1000	454	SS - 1000
455	TT - 1000	456	TT - 1000
457	UU - 1000	458	UU - 1000
459	VV - 1000	460	VV - 1000
461	WW - 1000	462	WW - 1000
463	XX - 1000	464	XX - 1000
465	YY - 1000	466	YY - 1000
467	ZZ - 1000	468	ZZ - 1000
469	AA - 1000	470	AA - 1000
471	BB - 1000	472	BB - 1000
473	CC - 1000	474	CC - 1000
475	DD - 1000	476	DD - 1000
477	EE - 1000	478	EE - 1000
479	FF - 1000	480	FF - 1000
481	GG - 1000	482	GG - 1000
483	HH - 1000	484	HH - 1000
485	II - 1000	486	II - 1000
487	JJ - 1000	488	JJ - 1000
489	KK - 1000	490	KK - 1000
491	LL - 1000	492	LL - 1000
493	MM - 1000	494	MM - 1000
495	NN - 1000	496	NN - 1000
497	OO - 1000	498	OO - 1000
499	PP - 1000	500	PP - 1000
ITEM	ANSWER		
A500	✓ A500		
A1000	✓ A1000		
A2000	✓ A2000		
A3000	✓ A3000		
A4000	✓ A4000		

The answers appear slowly, so you have to be a quick reader.

the original four. Although the hand controllers are infinitely better than any mouse or keyboard interface for this sort of game, the buttons are very old fashioned, the kind of homemade looking affairs that you find in electronics classes at school. They're not too responsive either and, if the battering we gave them

around the office is anything to go by, they could wear out pretty quickly. Also, after only three rounds of competition the questions started to repeat themselves every now and again. More than ten games later though, the software was still managing to come up with fresh questions, not seen in previous rounds. However, a few extra points, another disk and just the Priority game. This gives you all the functions of the departing clock and buzzers, just in case you want to sit around your monitor and play with your own questions, or read off cards.

DOWN TO BUSINESS
So that's the package, but how does it play? Well there's no denying that we had a lot of fun around the office with the novel black box controllers in two-player mode, but the software did seem lacking in a few respects. Firstly, in a two-player game you can't tell which answer your opponent has given. After setting it up and finally getting the responses right, (in your favour), it's a frantic battle of wits and a contest of reflexes. Or something like that.

OVERALL 79%

At face value a pleasing quiz game with questionable lasting appeal.



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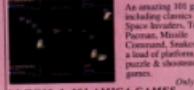
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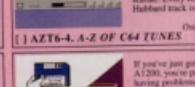
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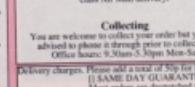
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(Below) "Mum, look what I made in Biology today!"
 (Right) Bubble falls to certain death among the snakes.



BUBBLE & SQUEAK

Have Audiogenic come up with the ultimate Amiga platform game?

Or is it just another old formula yawn?

Tony Dillon gets a taste of Bubble and Squeak.

There have been numerous successful double acts in the past: Abbot and Costello, Morecombe and Wise, Little and Large etc. All have been funny (with the exception of Little and Large perhaps, unless you happen to like Deputy Dawg impersonations ten years after the program has ceased being broadcast), yet this double act scenario has never really been popular in the games market as it has on TV.

Of course there have been partnerships in the past - Mario and Luigi, or Bob and Bob for instance - but the sad thing is that these characters have always been pairs, not partners. It's one of the golden rules of comedy that if you are going to have two people interacting, one of them has to be the straight man. Two wacky and amusing characters just don't work. And this is perhaps the key to Bubble & Squeak's appeal. Not only are the

characters interesting and fun to watch, you'll also find that they are, in fact, a true comedy double act. Add that to the fact that it's also an immensely playable game, with tons of puzzles and extra curriculum platform fare and you've got something special.

But before I tell you any more, let me introduce you to the two heroes of the show: Bubble is a small boy, who looks a bit like Charlie Brown and seems quite normal in every respect, apart from the fact that he's prematurely bald and has a pet monster called Squeak. Squeak is a mini dinosaur/dragon in the Flintstones 'Dino' mould - very loyal, but not quite as mad (or smart) as Fred and Wilma's 'little' pet.

However, the big question is, how does it all work? On the back of the box (always a good place to start), the game describes itself as a combination of platform game, puzzler and shoot 'em up, all rolled into one, and



I'd have to agree with them.

Even though there are two main characters, Bubble and Squeak isn't actually a two-player game. Instead, you control Bubble as he runs around the thirty enormous levels, while he, in turn, controls Squeak. Confused? Don't worry, it will all become clear in a moment.

Squeak, who has his own individual personality, follows Bubble

Squeak will follow you wherever you go, and he does so with a smile on his face. The fool!





(Above) Squeak stays where he's told to, while Bubble scouts ahead. The duck with the base- ment key should be looking back at you. (Left) By kicking Squeak, he rolls into a ball and rockets across the screen. The curved walls direct him around the level.

then bends over, allowing you to jump on his back. From that point on, you can run faster than normal, jump higher than ever and fire bubbles at the enemy, which are faster than the stars that Bubble normally fires across the screen.

Traveling around on Squeak's back is not only a very useful way to get around the various screens,

around the screen, helping out wherever possible. However, he can't run as fast or jump as high as his master, so you'll have to let him catch up and find ways around various high obstacles. This is where the puzzle element of the game comes into play.

To be fair to Squeak, he does have a few tricks up his sleeve that make him more than just a useful friend. For a start, if you stand in front of him and push up, he'll grab you under the armpits and throw you high into the air – at least twice as high as you can normally jump. Or, stand next to him and give him a kick, and he'll roll into a ball and fly around the screen like Sonic The Hedgehog until he hits a wall.

Then there's bubble gum mode. The name comes from the bubble gum machines that are scattered around each level. When you get close to one of these, Squeak starts getting excited. If you drop a coin in the slot (coins are collected by shooting bad guys, as usual), then step back and kick the machine, a gum ball flies through the air into the greedy clutches of Squeak, who

it's also the only way you're going to be able to solve many of the puzzles the game throws at you.

Bubble and Squeak is a real treat to watch, with some of the most eyecatching and crisp sprites ever seen in an Amiga game. As mentioned earlier these sprites make for a funny comedy duo combination, with expressive faces and cute in-depth detail.

Developed for the AGA chipset, the game is only available on A1200 at the moment, with a CD32 version coming soon. And, believe me, the graphic artists have made extremely good use of the 256 colour chipset.

Glorious backdrops and smooth animation obviously can't be clearly illustrated in still screenshots, but you have to admit, the game sure does have a lot of character.

This flows over into the aural side of Bubble & Squeak too. Some simple but effective tunes play along behind the amusing sound effects, which include some wonderful samples of Bubble ordering Squeak around: "Wait here", he cries, "Come on", he shouts impatiently.

This is a very, very playable game. The controls, even on a three button pad, are logically worked out, and you'll have no trouble at all completing a couple of levels on your first attempt.

Things get pretty hard as the game goes on, but you'll be having so much fun you won't even notice. Bubble & Squeak is one of the most playable and original platform games to ever hit the Amiga.

If you're an A1200 owner and you don't buy this, then you probably just don't like games, do you?



Vats of bubbling acid, flying elephants who sneeze at you and a small boy with a dazed smile. What can it all mean?



A quick guide to getting into 'Join' mode.
1) Insert a coin into the bubblegum machine.
2) Kick the gum ball into the air.
3) Squeak catches it and bends over.
4) Climb onto his back and you become SuperBubbleSqueakman, or something.

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GENRE: PLATFORM
TEAM: IN HOUSE
CONTROLS: JOYSTICK
NUMBER OF DISKS: 2
NUMBER OF PLAYERS: 1
HARD DISK INSTALLABLE: NO
MEMORY: 1Mb

GRAPHICS: *****+94%
SOUND: *****+90%
LASTABILITY: *****+91%
PLAYABILITY: *****+94%

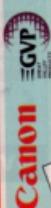
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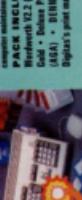
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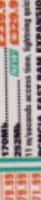
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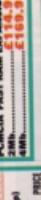
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KINGS QUEST VI

Step into the unknown once more with Revolution's latest edition to the phenomenal King's Quest series. Steve Keen dons his codpiece and scratches his noggin in preparation for another adventure - when will it ever end?

What have the Tories, the Queen's Christmas speech, and the Kings Quest series got in common? You feel like they could all go on for ever. However, where the latter of this trio is concerned this is not such a bad thing. The Kings Quest PC games have always been at the forefront in adventure gaming technology and quality.

These adventures are known for their size and detail. And while converting a VGA game the size of number six to the Amiga is no easy task, the shoe-horning skills of the programmers at Revolution have been well utilised and almost everything seen in the PC version has been put into this version.

ONCE UPON A TIME

Plots are everything to adventurers so here's a smattering of Kings Quest VI's. Lucy prince Alexander, on his way to visit his beautiful bear, princess Cassima, gets shipwrecked. Say lucky because out of all the islands he could have been washed up on he manages to come to rest on the shores of the very Isle he was trying to get to in the first place. Upon

and restore happiness to the island - not bad work if you can get it.

Graphic adventures seem to either get bogged down with frustratingly complicated mouse commands or have you running backwards and forwards around dozens of screens and whimpering through hours of disk accessing time... just to complete a single task. King's Quest, however, manages to clear clear of these problems because it features a very user-friendly mouse interface. There

quickly. No more rummaging through scores of menus to get at your possessions.

SPEEDY GONZALEZ!

Walking around the four islands is just as painless. Simply click where you want Alexander to end up and he'll do the rest, walking around objects or taking the quickest available route. And boy does this guy shift. No pointless ambling or Sunday strolls for this prince, he's a veritable Linford Christie as he strides forcefully from one task to the next.

Frustrating amounts of mouse commands have also been reduced by the system, allowing you to perform a series of manoeuvres with a single mouse action. If you want to examine something on the other side of the screen, just select examine, click on the distant object and that's it, Alex will walk over, pick it up, look at it, tell you what it is and then automatically switch to the appropriate icon for you to act accordingly.

GET IT ON

Four islands have to be negotiated, as well as a secret one later on in the game. Every Isle has a different theme, with different challenges, ranging from the mechanical to the truly mental. Isle Of The Beast is home of the enchanted monster, which looks like something straight out of Disney's Beauty and the Beast. The main challenge in this section is to find the 'beast' a companion, but on the way there are mazes to negotiate, boiling ponds to cross and mystical statutes to dodge.

The game has two paths for you to follow. A quick and easy route, where your only headache is to collect the bare essentials to get into the castle and rescue the damsel, or the

more complex, full game. The complex version centres around a magi-car book with three special spells in it. Every spell requires several ingredients and in order you get hold of these you must pay great attention to detail. For example, in one section you'll find a poem. You can either



Can a man get a little rest around here, what with all this searching and weeping stuff?

dump it or send it to Cassima. She will in turn send you back a ribbon from her hair. Nothing special in itself, but if you examine the ribbon closely you might just find that it contains the final ingredient needed to complete a spell.

Kings Quest VI really is a brilliant conversion on the Amiga. The background graphics are sharp and with animated forest creatures, such as rabbits and birds etc adding to the ambience, the game throws up delight after delight. The characters and animations for the main sprites are also spot on. Kings Quest VI's control method makes it one of the easiest adventures to play. The sound effects and background music, could have been better - they lacked some life, but that shouldn't put you off this princely game. **CU**

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RELEASE DATE: MARCH

GENRE: ADVENTURE

TEAM: REVOLUTION

CONTROLS: MOUSE

NUMBER OF DISKS: 8

NUMBER OF PLAYERS: 1

HARD DISK INSTALLABLE: YES

MEMORY: 512K

GRAPHICS	*****89%
SOUND	*****75%
LASTABILITY	*****88%
PLAYABILITY	*****93%

A welcome and slick addition to the genre.

OVERALL 89%



visiting the princess, Alex has an inkling that all's not well as the once-friendly island has turned hostile and the evil Vizier has taken command of the settlement with plans to marry the young princess. All you've have to do is find out what's going on, rescue Cassima, find her parents (and bring them back to life), defeat the Vizier

are four commands: walk, talk, touch and look. By clicking on the right mouse button you can quickly scroll through them until the pointer changes to the correct icon and then activate the command with a push on the left. A fifth icon is reserved for a single object that you've picked up so that it can be kept to hand and used

A game based on the American Civil War, eh? I'll tell you this for nothing, it won't catch on over here - jumping straight into the 'Gone With The Wind' era isn't the most engrossing of subjects for us 'Roundheads' to bother with, preferring as we do to mess with our own history rather than someone else's.

Edward Grabowski may not be the most familiar name on this 'side of the pond', but Stateside he's renowned from Baltimore to Yazoo County for his Micro Miniatures wargame system and he's turned up again with *The Blue And The Gray*, your chance to be General Lee or Stonewall Jackson.

Quite a few of Impressions' strategy titles have employed this top-down tabletop-style engine and, frankly, in my opinion, it doesn't work half as well as they think it does.

The initial stages of forming armies and planning strategies on the big ol' American map, checking on resources and second-guessing the enemy is both engrossing and friendly to use. The trouble is that you eventually have to get into a fight - and then the Micro Miniatures section pops up and manages to spoil the party for everyone.

This is a shame because *The Blue And The Gray* is in fact a very absorbing look into the American Civil War until the direct combat system rears its ugly head.

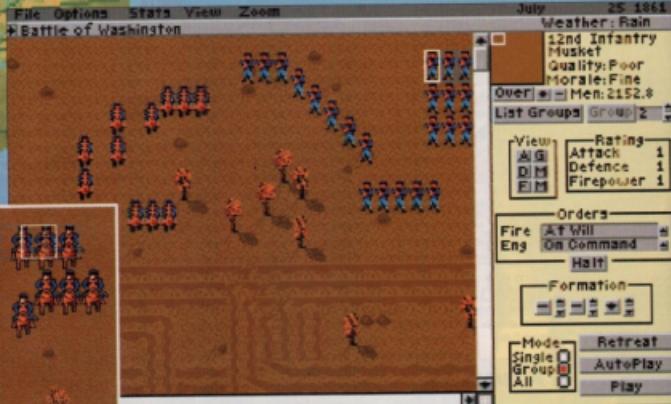
Edward Grabowski has attempted to produce the most comprehensive account of America's biggest internal conflict, using real-life history from the period to add colour to the actual game. You even have the option of reading about important historical moments in the conflict as and when you get them in the game. There's also a rather thick booklet in the package, recounting the whole war and its effect on America today.

All the strategic planning takes place from having trains, resupply, attack towns, board trains. Just about anything really.



THE BLUE & THE GRAY

Ever the patriot, Paul Presley turns his nose up at the American Civil War and stomps off muttering something about "Roundheads and Cavaliers" and "That was a real war."



So why is it bad? User-unfriendliness is the plain and simple answer. Graphically it's not so hot either but that's never really been a problem as far as wargames are concerned. I've yet to see one that looks as good as the average beat 'em up, shoot 'em up or any other kind of 'em up that populates the Amiga market. Instead, we seem to be cursed to live with poorly animated sprites that have no real sense of proportion to their surroundings.

Graphics aside, the Micro Miniatures system is one that seems to have been designed with the artificial intelligence factor at the top of its list of priorities - while decent control has taken a back seat. From setting up your troops to keeping track of them all on the field, the whole system just doesn't allow you to get comfortable - and with a strategy game this is very important.

Issuing orders, strategic battle methods and realism aren't this game's strong

points: You can tell everyone, a particular group or a single unit to go to a set position on screen and then engage the enemy, but little else. You can't issue orders to take cover, to set up ambushes, to make hit and run attacks or any other tactic that is often the cause of a great victory. Sure, it's a fine system for calculating the results of X number of men on one side, fighting Y number on the other, but that's it.

You do have the option of not playing the battle sections at all, instead allowing the computer to make the calculations and just tell you the result. Ordinarily, this might have been enough for me, concentrating on getting the strategic elements right. The trouble is that the subject matter is one that begs you to play out each conflict, as the period was ripe with battlefield heroism and strong, enigmatic characters leading the fight against overwhelming odds. Plus it doesn't do your strategic planning and operation any justice to see it all result in a number crunching battle when you know that by clever on-field tactics you could outwit a much larger foe. *The Blue And The Gray* needs a more usable battle interface. One that allows for all sorts of situations and events. Without it, it's a hollow fight. CU

If you need to see more of the action as it happens, you can zoom out a level, making the Micro Miniatures even smaller.

The trickiest part of any battle is the preparation. Can you be sure your well-worked plans will be effective on the day?

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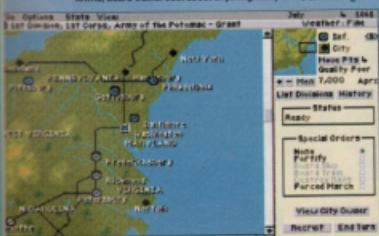
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RELEASE DATE: OUT NOW
GENRE: WARGAME
TEAM: EDWARD GRABOWSKI
CONTROLS: MOUSE
NUMBER OF DISKS: 3
NUMBER OF PLAYERS: 1/2
HARD DISK INSTALLABLE: YES
MEMORY: 1Mb

GRAPHICS	*****
SOUND	****53%
LASTABILITY	****79%
PLAYABILITY	****66%

A good wargame, let down by the actual combat section.

OVERALL 69%





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LIBERATION CAPTIVE 2

The world's greatest CD32 game makes it onto the floppies. Tony Dillon wonders how they managed to cram so much in.

What's this? Liberation on five floppy disks? Can't be done, surely? I've played the thing on CD32 for many days and nights, and I can tell you now that it's a monster. An enormous, sprawling city of an adventure, it would take considerably more than a Red Bus Rover to get around this game in a day. There can't really be any way of doing this on an A500 – convincingly anyway, is there?

Those were my first thoughts on opening the envelope from Burgess Hill that dropped on my desk one cold morning. Fifteen minutes later, I realised how much I had underestimated the skills of Tony Crowther. Liberation on disk is almost identical to Liberation on CD, with the exception of the in-game speech. But, for the moment, let's assume you haven't seen the CD version.

Trill, the hero of the original captive, is now free. At least, free enough to discover a police conspiracy and get completely caught up in it. The

The foot of a staircase is a very vulnerable place to stand. Luckily for you, you can look all around.



(Top) As you wander around, you will find chips that allow you to tailor the game. (Left) Computers will happily give you directions, but not much else.

police interrogation robots have some major flaws, and somehow always seem to end up killing the people they are meant to be interrogating. To cover this up, the fuzz are hiding the evidence and planting the blame on a lot of innocent people. As is usual with these games, you are the only person outside the police force who knows this, and as a result they are after you in a big way. Which leaves you with a couple of simple aims; free all the innocent captives, and expose the police for the treacherous bunch they are. It won't be easy, but then no-one ever said it would be.

Like so many Tony Crowther products, this is a real step away from the norm when it comes to sleuth-style adventure games. Probably the closest thing I can compare it to is *Legends Of Basic*, in which you start with a basic aim and a couple of addresses, then you're let loose in the city without any idea of where you're going. In *Liberation* you start outside the City Records office in the middle of town and from there have to find your way around, and it's surprisingly daunting.

Imagine being dropped in the middle of a strange land without a map or a guide to the local laws and



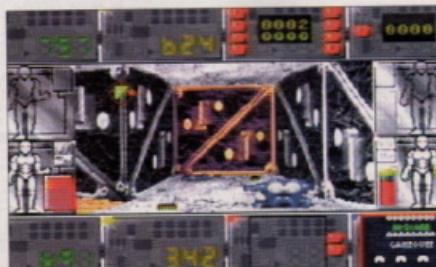
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metres, or to calculate distance.
Just select your destination from my list and I shall
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Error 407. Network lost. Directions Unavailable.
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Could this fully furnished flat be within your
range? No seriously, you never know what
you can find down the backs of sofas.

told to find one specific brick in a wall. That should give you some idea of the sheer size of the challenge that faces you. Still, in true 'I know a man who can' tradition, the first thing you need to do is start questioning people. Unfortunately, the natives look anything but happy or friendly, so even knowing whether to smile or open fire is a challenge in itself. That said, most are willing to engage in conversation with you, if only to tell you to get lost. But, with your meagre bundle of facts and a shortlist of addresses, you've got to start the questions rolling somehow. And hope for some answers.

Before too long though you've got contacts, keys and more information than you know what to do with. You arrange meetings with people, walk into traps, take the wrong turning into dark alleyways and do all sorts of other things only found in truly great detective movies. That in itself



makes *Liberation* a great game, but there's so much more to it than that.

For one thing, it looks fabulous. Texture mapped, light-sourced polygons make up all of the people and creatures in the game, as they walk around full colour, texture mapped buildings and streets.

The game has the sort of realism that until now was unseen in this

By using curves instead of straight lines, *Liberation* gives a real feeling of depth. I can see for miles and miles and miles and miles...

THE HARDER THE BETTER

Although *Liberation* can be run from floppy, try to get hold of a hard drive to see what it really can do. There are big improvements, like faster loading times and better flowing gameplay, while the improved graphics make the game look stunning. Instead of four varieties of wall when a building is loaded, you can have up to 71 different types, plus you can decide the detail level of each texture map as it is generated. 'Fast but crude' makes for a smooth frame rate, whereas 'lovely but slow' is exactly the opposite.

buildings looked the same, so it was easy to get lost. Real cities aren't like that, and this game shows how they should be represented.

Through clever use of text, graphics and sound Tony Crowther has managed to create a game that is well paced, tense and incredibly addictive. Part of you wants to take it easy and examine ever corner, while another part of you wants to keep running, and jumps every time a police droid rounds a corner.

To be honest, the couple of weeks I've had with this game just aren't enough to give you a complete review – this is the kind of game you'll need to spend at least a month playing before you are fully conversant with it.

This is easily one of the best games I have ever played, and one I will most likely keep returning to for months on end.

A very sophisticated game for very sophisticated gamers. CU

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ADVENTURE

TEAM: TONY CROWTHER

CONTROLS: MOUSE

5

NUMBER OF PLAYERS: 1

YES

HARD DISK INSTALLABLE: YES

1.3 Mb

MEMORY:

GRAPHICS: *****+95%

SOUND: *****+82%

LASTABILITY: *****+98%

PLAYABILITY: *****+95%

'One of the best Amiga games ever.'

OVERALL 96%

MAKING ROOM

There has always been a difficulty in the past when it comes to deciding how an inventory should work. Should you be restricted to a certain number of objects, or should the whole thing be worked out using encumbrance rules. *Liberation* uses a revolutionary method that says, 'if you can get it to fit, you can carry it'. Your backpack has a limited amount of space, and each object you place in it takes up some of it. The thing is, you've also got to make sure that once you have the object in the backpack, you can actually slide it out, or you'll have to start taking other items out of the way every time you want to add something such as a keycard. It's this attention to detail that makes *Liberation* as cool as it is.

Strange spider creatures aren't the only nasty things that go for your blood. There are little guys with great big eyes too.

kind of adventure – okay, so it isn't *Doom*, but it's still extremely impressive.

Playing from floppy rather than a hard drive does limit the number of different texture maps available – generally only four different wall patterns are held in memory at any one point whereas playing from hard drive gives you access to 71 different patterns provided you have the space. Even with four different patterns, the way light and colour has been used to show distance makes each room look quite individual.

If *Legends Of Valour* had one flaw, it was the fact that most of the

Okay, so who's a naughty one then?
Me, me, gushed Lisa Collins as she lunged forward to grab hold of Interactivision's latest offering.

Two cute little Blues Brothers lookalikes are happily strolling along, when suddenly the sky darkens, the wind starts to howl (I'm getting scared) and next thing you know they're plunged into a maze-like nightmare. To escape they must battle their way through five mad, bad, and dangerous platform worlds.

WORLDS APART

First up is the world of the Mad Mechanics, and no it's got nothing to do with Kevin from Coronation Street going berserk with spanners. Mad Mechanics world is, in fact, a land of evil robots and deadly bouncy balls which you must race through, making sure to pick up the various bonuses lying around.

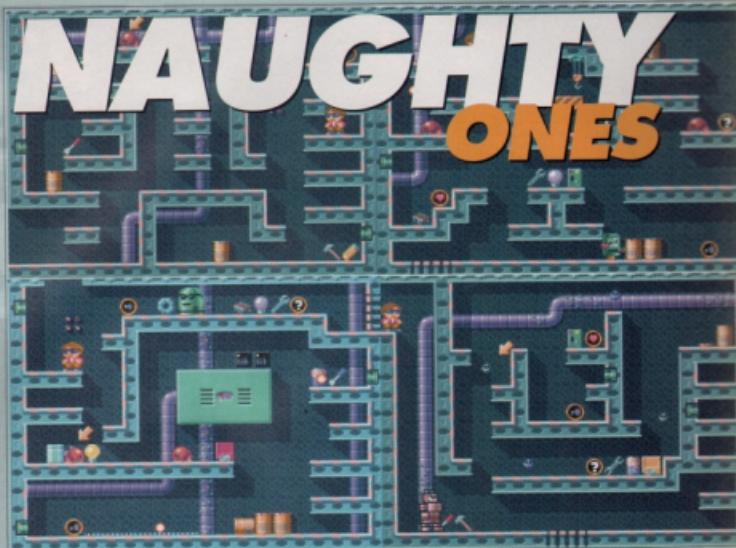
Next, it's Crazy Clocks world where you must watch out for killer cuckoo clocks before coming up against the enormous end-of-level giant clock. Once you've clocked up enough mileage (agh!) here it's on to the next level - Foreign Affair. Here you to get to be James Bond for a while. Well, not exactly, but we can all live in hope. After Foreign Affair, it's on to sizzling action in Furious Fire world before finally reaching the last one - Evil Egypt.

Apart from racing from one world to the next there are also lots of hid-

Naughty Ones is available as AGA and non AGA and, believe it or not, I played both versions. So, what's the difference? Well, to be honest not a lot. The plot, gameplay and sound is the same on both games. The non-AGA version has 32 colours on screen, whilst the AGA version promises 64 colours. We could hardly tell the difference.



Watch out for the mall pterodactyls in the Crazy Clocks section. But these solo the traps. You can use them to bounce on and reach higher than normal.



den bonus screens littered throughout Naughty Ones. For example, in Mad Mechanics, on the very first screen, if you leap to the far left hand side you will discover a bonus level where you can pick up loads of extra points by bouncing from one descending platform to another before you eventually fall off.

Throughout the game some objects are more useful than others: pick up a heart and you will get an extra life, pick up a key and it will tell

you where you the next exit is. On if only life were that simple.

NAUGHTY BUT NICE

Naughty Ones is straightforward platform game, however, as well as the usual bonus screens and general tearing through various levels, there are some nice extra touches. The expanding map is a useful feature, allowing you to go back to earlier screens and pick up any items you might have forgotten. The graphics are good too. My favourite part has to be the Crazy Clocks world, which has nice stripy sofas that you can bounce on to reach those high platforms.

JUST NAUGHTY

Sound however, is the one area where I could really fault Naughty Ones. The little ditty playing in background of Mad Mechanics world nearly drove me insane. Playing through a level, with what amounts to piped supermarket music in the background made me feel as if I was trapped in Tesco's.

The two-player option is actually

This rather handy expanding map will help you find your way around Naughty Ones.

quite good, allowing a mate to join in on the antics. The gameplay, however, is not very challenging. Once you've learned each baddie's modus operandi they become very easy to kill, and despite the constant oncoming fire, it becomes very easy to get through each level.

Nonetheless, Naughty Ones is a good platform game, one which will keep you happy and entertained for a while - if not for eternity.

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RELEASE DATE: OUT NOW

GENRE: PLATFORM

MELON DESIGN

JOYSTICK

1

CONTROLS:

2

NUMBER OF DISKS:

YES

NUMBER OF PLAYERS:

1Mb

HARD DISK INSTALLABLE:

MEMORY:

GRAPHICS: ***** 80%

SOUND: ***** 1%

LASTABILITY: ***** 80%

PLAYABILITY: ***** 85%

'A good platform game.'

OVERALL 80%

This treasure chest is extremely useful. Open it and it spews out replicas of the items you need to get to the exit.



Here's one of the nasty guardians that you have to battle against.

nasty raccoons and all manner of evil aliens which pop up out of the ground unexpectedly.

SURPRISE CITY

There are a couple of hidden extras which help Pugsy out. If you find a box with a pair of sneakers in it, put them on and Pugsy will speed off faster than the CU AMIGA team on a Friday night at 6.01pm. My favourite item is the small treasure chest which, once opened, will spew out all of the items that you need to pick up in order to find the exit.

SURROUND SOUND

The game's soundtrack changes and bounces along as Pugsy runs through the levels and worlds. My favourite track is when he has to battle against some cute-but-deadly mini knights in the Keep section and he is accompanied by music which sounds like the soundtrack from a movie set in the Tudor times.

One tiny quibble I did have with the way the game looks was that Pugsy's hand didn't seem to grip objects - it hovered above them rather than grasping them. Also the loading sequence seemed to take forever.

However, these admittedly rather minor quibbles aside, Pugsy is a fab game, which should keep you entertained for days. Buy it. **CU**

PUGSY

With more useful objects than a Swiss army knife, is Pugsy really a tip-top puzzler of a game? Lisa Collins hurls herself into the fray to find out just how playable it is.



This handy map tells you exactly where you are on the island and where you should go next.

OBJECT HEAVEN

In Pugsy there are loads of objects to use, stand on, throw and fire with. Here is a small selection of some of the extra handy objects you can find on the alien island.

Treasure chest: This is extremely important as finding and using one will tell you what object you need to use next in order to proceed.

Book: When you pick this book up and use it - you will not only get a fab pair of glasses but also some extra hitting power.

Hearts: These give you an extra life if you remember to pick them up and carry them through the exit gate.

Pugsy was a hit on the Mega Drive and SNES, but is going to belt off the Richter scale on the Amiga also? In short, yes. Pugsy, complete with dolly-bopper hairdo, kept me completely captivated as he bounced, jumped and ran his way through 51 levels, battling against evil adversaries, including five end of world guardians and, finally, the requisite end of game big baddie. As you puzzle your way through the sections with names like The Star Fall Lake, The Cove, the Beach and The Red Woods, you can't help being blasted by the superb sprite graphics, which include underwater raccoons in diving suits, cute-but-dangerous knights, evil starfish and deadly birds.

PUGSY GO HOME

The story so far... Pugsy's spaceship has been nicked, leaving him stranded on an island on an alien planet. Your job is to help him get off the island and back home to his mummy and daddy.

Don't be fooled by the simple storyline though, Pugsy races through each superbly-animated level using a TOI (Total Object Interaction) system

which means that every object you come across can be used to help you out of your predicament. If you have to cross a deep, murky lake then clinging to a light object will help keep you afloat, conversely or if you are being blown about by one of the huge propeller fans, holding a heavy object will keep your feet on the ground.

BRAIN POWER

One of the fab things about Pugsy is that it makes you use your noodle, and lord knows, with all the mindless violence around these days it's a welcome change (oh shut up Lisa - Ed). For example, on one of the levels in the Star Fall Lake section the only way to continue is to put out the flames that block your path, so you have to find something to put them out. But it's not that simple. I quickly found a water pistol, but before the fire had been completely quenched the pistol ran out of water. So I had to troop off and look around for another way to fill the pistol up.

There isn't always one answer to any problem and this adds to the fun. While you are busy working out your next move, you have to watch out for

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RELEASE DATE: OUT NOW

GENRE: PUZZLE/PLATFORM

TEAM: THE DOME

CONTROLS: JOYSTICK

4

NUMBER OF DISKS: 1

HARD DISK INSTALLABLE: NO

MEMORY: 1MB

What a brilliant game.

GRAPHICS	★★★★★+80%
SOUND	★★★★+80%
LASTABILITY	★★★★+88%
PLAYABILITY	★★★★+90%

'

OVERALL 90%

PROFESSIONAL FOOTBALL MASTERS 4

Quite simply the best Football management game for your computer. We have served thousands of satisfied customers during our 4 years of trading. Over 10,000 man hours (during 5 years) has been dedicated to the production of this constantly improving game. It is one of the most realistic and accurate representations of a professional football manager's annual challenge to tactically out wit and conquer every opponent.

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League & Cup: Premier 22 teams, Division 1, 2 & 3 have 24 teams, Play-offs, Tables, 7 Cup competitions with precise rules (2 legs, extra time, away goal rule, seeded draws, European Cup tables, 5 subs, non-domestic player restriction etc.), Finale route to glory.

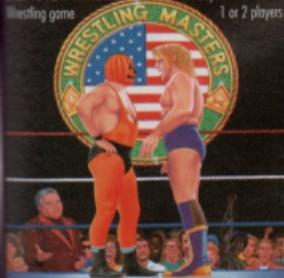
Games: Yearly fixtures/previous list, Weak fixtures, Results from previous meeting with opponent (goes back up to 6 seasons).

EASY TO PLAY Animated

Wrestling game

Joystick or Mouse.

1 or 2 players



STABLE MASTERS V2

This game has been designed to be as close to real racing as possible. Five years of development by a clever racing expert has led to the second revision of this Flat Horse Racing Simulation.

Up to 4 players can participate as Owners/Trainers with the primary objective of becoming the top rated trainer, in respect of prize money won, at the end of each racing season (March to November). There are up to 35 other intelligently controlled computer trainers to compete against and compare your personal performance.

To achieve this aim you must discover a potential champion and train them so that they become capable of competing well and winning any of the 47 big prize money races (Handicap and Group), eg. The Derby. To give you an idea of the tools provided in this game to assist you in reaching your objectives we have listed the main features below:-

- 250 horses each with over 60 independent variables.
- 26 different race courses (all weather), real life characteristics mirroring the diversity of racecourses in the UK. (descriptions provided).

PLAYERS: Real life statistics reflecting the start of 93/94 season with real positions, height, eye, Line transfer market, Contract & wage negotiations, Preferred foot (left/right/bOTH), Loans, Injuries, Training, Special talents, Injuries, Goalkeepers (separate skill categories), Defenders, Midfielders, Attackers & Utility, Referrals, Foreign transfers, Unhappy players, Top 10 Hot shots.

Team: Training, Tackles (15 different styles), Aggression, Formation allows specific player held settings (Left wing, Sweeper etc.).

Club: Sponsorship, Ground improvements, View opponents, Finances

The Match: Real time scoreboard reporting goals & injuries/yellow/red cards, Sound effects, Interventions permitted at any time to change tactics, formations and make subs, Physical/physical penalty participation (optional). Over 80 different referees.

Other: Fast load/save, Printer access, 20 Options to set various game preferences, Instruction book, Easy to play, Technical support.

Plus: Over 100 other meticulous refinements impossible to list here. **Editor:** Allows you to amend various items in saved games, \$12 Extra

Scalish: Dedicated version details available upon request.

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CRICKET MASTERS

This is a purely managerial cricket manager game that concentrates on strategy and includes plenty of relevant statistics. The game has been designed and developed by a true fan of the sport. It replicates everything that a real manager has to contend with and it's a truly unique production that anyone with an interest in Cricket should experience. A summary of the main features is shown below:-

- AXA EQUITY & LAW 18 league county teams, 50 overs per game.
- 4 Cup competitions including Benson & Hedges, Nat West, etc.
- 20 different match options with accurate names and strictness.
- Accurate player details: Surname, height and age.
- 27 different player attributes. Most skills have a direct impact on the effectiveness of each individuals actions during a simulated match.
- Easy player selection. All game text is clearly presented.
- Batting and bowling averages, Top batting and bowling tables.
- 3 Different training intensities to boost batting, bowling or fielding.
- Weather, pitch and light often make an impact on ground condition.

• Full match highlights let you watch the action ball by ball with full graphics and/or realistic

sampled sound effects for significant events (Fours, Umpire decisions, etc.). Interventions are permitted at any time to change batting tactics or fielding placings.

- 3 Batting/Bowling classifications (Normal, Attack and Defend).
- Choice of 15 different field placings.
- Full scorecard results with best batting and bowling figures.
- Other staff (Physio, Groundkeeper, Scout) can be hired and fired.
- Annual league fixtures listing. Current week and last league results.
- View current cup competition draws and historic records.
- Real time transfer market. Player contract and wage negotiations.
- Sponsors, Printer access, Finances, Post ground fines, Manager rating.
- 15 Options to alter game preferences, Load/Save game.
- Instruction book with plenty of examples.
- Plus many more fine details that we are unable to list here.

ORACLE

Byen Horseby Tipping Computer - 1991. Organised by Rosscat, regulated by the Tote, this program achieved

many seconds. This led to a serious approach from a well known national book maker. Rejected in favour of supporting the public.

Winning Statistics: 104 wins out of 166, as from 2/6 to 1/9/93.

Formula: This program tells you exactly what to do. You are NOT prompted to amend our system like so many other similar programs.

How confident can you be in something that invites amendments?

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User Friendly: No racing knowledge required, easy to use, tutorial book.

Restricted Sales: As soon as our programs predictions have a prolific impact on the betting odds we will stop accepting new buyers.

Monthly Updates: Highly recommended option. If any update fails to download even we'll send the next one free of charge. From £25.

Price Increase: Highly likely. Buy now before success forces increase.

World Cup Cricket Masters

A realistic graphical and/or technical representation of Cricket that has been completely within a traditional feel. You can physically participate with betting off/on, or viewing or leave it to the computer to automatically handle. See full feature list below:-

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- 1 Day limited overs or test.
- White or coloured clothing.
- Three Cricket grounds.
- Load/Save game. Skill levels.
- Computer/Human players.
- ANIMATED ACTION**
- Sound Commentary.
- Umpire signals.
- All the strokes cut, pull, drive, etc.
- Appeals, dropped catches, run outs.
- Bouncers, wides and no balls.
- Scorecard & bowling analysis.
- Weather and ground reports.
- Wagon Wheel.
- Wicket/Manhattan chart.
- PLAYER VARIETY**
- Rated on 8 adjustable factors.
- Left and right handed players.
- Range of bat types.
- Editor to amend game stats.
- Bowler types include seam, swing, change and both types of spin with 8 speed levels.
- FRIENDLY CONTROLS**
- Icon driven with point & click.
- Large 3D scrolling screen covering the entire playing area.
- Mouse controls bowler's line, length, direction field settings.
- Joystick control of batsman's attack level, strokes and running between wickets.
- VARIABLE CONDITIONS**
- Surface and pace of pitch.
- Rain, bad light, cloud cover, temperature and humidity.



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Mark Patterson discovers that Orks do not, in fact, come from the Orkney islands... and dies horribly in the process.

DARKMERE

When I first saw Darkmere, I didn't think it was anything more than a colourful version of the old Spectrum classic Knightmare from Ultimate. But after a few minutes I started to realise that there was actually far more depth to it. As well as plenty of wandering around battling orcs and other typical fantasy demons, there's also a good deal of puzzle solving.

KEEP TOLKIEN

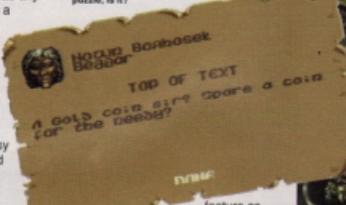
It looks as though the programmers might have taken some of their inspiration from JRR Tolkein books; your sword glows near orcs, for instance, which is exactly what Bilbo's sword, Sting, did in the Hobbit. Thankfully though, the plot definitely isn't straight out of *Lord Of The Rings*. Yes, the forces of evil are running riot. Yes, there are elves and, yes, you're looking for a magician to help you overcome them. However, when you begin the game you don't have any idea as to where you should be going and what you need to take with you.

OBJECTS EVERYWHERE

Darkmere promises lots but unfortunately doesn't deliver. Its biggest failing is its utterly linear puzzle system. Once you've found the right locations it's usually just a case of transporting an object between them or performing a specific task. There's very little challenge there. Still, when combined with the combat sequences and sheer number of locations to explore there's more than enough game in there to pose quite a challenge, even if it's not terribly exciting.

What does make Darkmere difficult is the awkward command interface. This interface is a series of menus which doesn't look very threatening until you try and get to grips with them. For instance, you call up the examine menu, which can

The beggar wants a coin, and there are plenty lying around, so it's hardly a puzzle, is it?



feature as many as 15 objects at a time. There's no way of telling which ones are important, so you just have to check through them individually, which is time consuming and very dull. Slowing the game down even further is the amount of disk-access time. When a location is being loaded it not only has to retrieve the graphics but also the character information.



ORC AYE THE NOO



The first indication that trouble is on its way is your sword, which absolutely hates anything evil and gives to warn you that something's coming.



Admittedly, the end result is a more involving game, but I'd have been able to suffer a few static characters if it meant less loading.

As they are, the characters don't have much to say. Depending on who you're talking to there are a number of topics you can inquire about. Most of the time you just get blank looks, or the same answers from the last half-dozen characters. But the only way to find things out is by asking everyone about

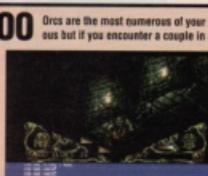
Food can be found almost everywhere in town. Eating replenishes your energy bar so keep on chomping.



The actual controls for moving around the game (as opposed to fighting) are responsive, which is handy as you need to position yourself accurately to pick up objects.

Everything, which seems to be the same principle that the objects are based on.

I also had a problem with the combat controls. To fight you have to hold down the fire button then



In combat mode you're limited to two different attacks and one block. This is usually adequate, unless you get overzealous and end up attacking when you should be defending...



...as you did here (left, left). You can take plenty of damage, but if you don't watch out you could end up getting caught short in combat (cut short, surely - Ed).



The tavern is a good place to pick up information, as long as you can find people who want to talk to you.

move it in a given direction to slash or block. So far so good. What tends to happen though is that the creature you're up against will start hitting you before you get into position. All right, so all's fair in love and war, but it's very hard getting yourself in a suitable position to fight back. You end up walking in circles while a flaming orc hacks chunks out of your torso.

IMPRESSIVE GRAPHICS

The one outstanding feature of *Darkmere*, and the main reason I persevered with it, is the graphics. They rate as some of the best I've seen on an Amiga adventure. Even on the A500 they're drawn in 32-colour mode and the detail and animation is just superb. In fact, it would seem as though that's where most of the effort has been concentrated. A map feature, for example, would have been very useful, because you're often directed to different streets without having a clue where they actually are.

Invariably this leads to lots of wandering around, rucks with orcs and frustrated banging on the joystick as you realise you've been going around in circles for 10 minutes. There are many better

adventures out there, although I can't think of one quite as nice looking. I hope Core persevere with *Darkmere*'s engine and I'd certainly like to see the follow-up; as long as they sort out the problems. As it stands, *Darkmere* is an above-average adventure, dogged by unwieldy combat and detail. @U

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RELEASE DATE: APRIL
GENRE: ARCADE/ADVENTURE
TEAM: IN HOUSE
CONTROLS: JOYSTICK
NUMBER OF DISKS: 5
NUMBER OF PLAYERS: 1
HARD DISK INSTALLABLE: YES
MEMORY: 1Mb

GRAPHICS	*****+95%
SOUND	*****+89%
LASTABILITY	*****+84%
PLAYABILITY	*****+78%

Above average adventure – could have been better.

OVERALL 79%

when you insist on Quality & CHOICE... You need to. . .



Gremlin Graphics want to give this video recorder, complete with remote control and long play facility, to you. If you've any sense you'll enter this competition pronto.

PREMIER COMPETITION!

Okay, so what's a *Premier Manager 2* compo doing on the pages of this esteemed tome some seven months after we originally reviewed the game? Put quite simply, it's a cunning marketing ploy on behalf of Gremlin Graphics to raise coverage of their top footy game during the build-up to the World Cup. Don't get me wrong though, a marketing ploy it may be, but it's definitely not a cheap one. Oh no.

Premier Manager 2 is, without doubt, the best soccer manager sim available on the Amiga and if one or two real life managers took a crash course in guiding their teams to the top in *Premier Manager*'s championships then they might have ended up going to the USA. But don't worry, whether you're a top international manager (retired), or an ordinary Joe soccer footy fanatic you won't have to

This screen might look boring to the uninitiated, but it'll warm the hearts of would-be football managers the world over. Bless them.

stay up all night watching the real games live in the USA because Gremlin want to give you a video recorder. That way you can continue playing *Premier Manager 2* into the small hours of the morning instead of watching telly.

But, as they say in those multi-purpose kitchen utensil advertisements, that's not all. When you win the video recorder you'll also get the team of your choice on video, to enjoy now, and save for posterity and future generations. So when you're sending in your entry, make sure to tell us what your favourite soccer team is, too. Runners up prizes include five copies of *Premier Manager 2* and five Gremlin t-shirts.

To enter the draw for a Matsui video recorder and the team video of your choice, or one of the runners up prizes of *PM2* or a t-shirt, just answer the following questions:

1. Who has recently been made England Manager?
2. In *Premier Manager 2*, what league do you start in?
3. Gremlin Graphics is based in Sheffield. Which two Premier League teams come from Sheffield?



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2. The Editor's decision is final and no correspondence will be entered into.
3. The closing date for entries is 29 April 1994.
4. All answers on the back of a sealed envelope or postcard please, and, contrary to popular belief, ridiculous postcards or ones displaying semi naked 'beach bunnies' will not improve your chances of winning.

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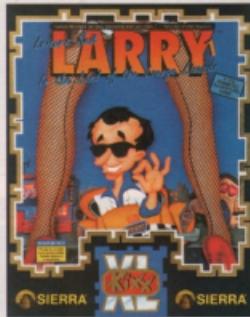
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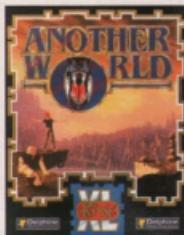
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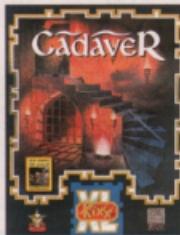
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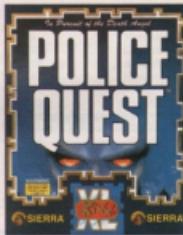
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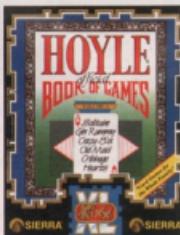
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Beneath the swampland's boulders lies the fantasy island where the fragabane plant grows. Take the plant to the old druid and he'll reward you with a much-needed potion.



SIMON THE SORCERER

SOLUTION

PART
2

Andy Mitchell
is back
with the
final
instalment of *Simon
the Sorcerer*.

Skip merrily to the entrance of the diamond cave, then take the path around the side to where you'll find a locked door. This is the entrance to the nasty Goblin's Cave, but unfortunately it's locked. Never mind, if you look under a nearby stone you'll find a shopping list. Return to the village and hand over the Goblin's shopping list, then search the shelves until you find a hammer and a bottle of white spirit. Don't drink the white spirit, it hasn't been chilled and you know how horrible warm, white spirit is. While you are patiently waiting for the shopkeeper to get the Goblin's shopping ready you might as well get on with some other good deed, so head for the icy mountains.

Go past the frozen barbarian and find the chilled wizard. In the centre of this screen you should whip out your metal detector and give it a whirl. Within moments you'll get the signal that you are standing on a piece of mithril ore, but without a spade to dig it up you've still got problems. Not to worry, back in the forest there is a fossil-hunter with a spade who might come and dig if we persuade him that there are some fossils around here. Go further up the mountain and here you'll find the sleeping giant. At this point you may either chuck a bucket of cold water from the witch's well over him, or

give a blast on the sousaphone. Either method will make the giant twitch and knock over the tree with his arm. Using the fallen tree you can now cross the gorge. Keep a sharp eye on the ground and you'll find yet another rock which can be picked up. Examine this stone and you'll see

Boulder') will bring you to a hole which is directly above the dragon's hoard of gold. Fix the magnet to the rope, then use this as a fishing rod to steal the gold from below. (Yes, I know that gold isn't magnetic, but the gold doesn't seem to know that, so don't say anything.) Do this twice to



I Bassarabashhhhhh!!!
If you'd like any real estate?
Simon and Gav's embalming company at your service.
Help, now!

The fabled staff is to be found in the grip of a frightening mummy. A quick tug on his, shem, loose bandage will reduce all of your problems to a pile of dust.

traces of a fossil hidden in its depths.

The entrance to the dragon's cave is next on our itinerary, so gather your courage and creep inside. Use the cough medicine on the dragon, then the fire extinguisher can be grabbed. Take it and leave. Outside you can use the hook on the boulder at the top of the cave entrance. Climbing up the rope, (using 'Walk to

get lots of gold.

A little further up the trail you'll come to a row of climbing pegs. Typically, some rotter has stolen one of the pegs, blocking your route up the rock face. However you can jump from ledge to ledge to get to the other side of this screen, and here you'll find a talking tree. You may think that a talking tree is a simply

wonderful thing, but this one isn't very smart. One thing it does know, however, is the magic word which will help you defeat the wicked witch, and will tell you what it is if you use the white spirit to remove the mark on its trunk.

Back to the village and slip the fossil stone under the blacksmith's hammer to reveal the fossil. Rush to the paleontologist and use the stone to move his digging activities into the mountains.

By this time there will be a box outside the village shop, so open it and hide inside. In the twinkling of an eye you'll end up locked inside the Goblin's storeroom. Search the boxes and you'll find the spellbook, inside which you'll find a loose piece of paper. On the floor you'll find a rat bone. Slip the paper under the locked door, then use the bone to push the key out of the other side of the lock and onto the paper. By retrieving the paper you'll get the key. Unlock the door, and with the power of the ring to make you invisible, pick up the bucket and walk down the stairs. Remove the ring and talk to the Druid. Pick up the mints and the firebrand - to enable the Druid to escape you'll need to use the bucket with the Druid, and then use the firebrand with the Druid.

Finally, hide inside the iron maiden to escape from the evil



Goblins. The Druid will return and give you a hacksaw which will enable you to escape. Now it's time to return to the icy wastes and find the mithril that's lying amidst the rubble which our fossil-friend has dug up. Take this to the blacksmith and have it bashed into an axehead which can be given to the woodcutter. As the woodcutter didn't think to give you a reward I think it's only fair that we reward ourselves, so enter the house and pick up the climbing pin from the table. Use the fire extinguisher on his fire and then move the hook in the fireplace and voila - a secret elevator. From the store below, you can select the woodwom's favourite snack and take this to the stump in the forest. Now return to the repulser tower and use the woodworm on the floorboards.

With the aid of the ladder you can get down to the Tomb of the Mummy. From the moment you open the Mummy's coffin you have only a split second to find the loose piece of bandage and move it. Your nasty foe will disappear in a crumbling heap, allowing you to grab the magical staff. Take the staff to the wizards in the tavern who will, for a small fee, raise you to wizard status and give you a wizard's starter pack.

The Druid has returned home, but unfortunately he is still a frog. Resist the temptation to kill him, but instead go to the jetty beneath the swampland's house and repair the loose board with the hammer and nail. The frogsbane you seek is on top of the skull. Armed with the flowers you may now return to the Druid and be rewarded with a shrinking potion.

Now we come to the scary bit. Head for the witch's cottage and then save the game. Armed with the magic word, enter the cottage. The witch will return and challenge you to a duel. It may take you a little while to figure out how to play her game of magical 'Scissors and Stone', but eventually you will use the word to turn yourself into a mouse and escape with the broomstick via the mouse-hole.

There is only one way to get past this slimy character and that is to get really tough. Threaten his kids and watch him hoppit.

There are nasty goblins upstairs, and a crazy druid downstairs. Where's a Wizard to turn for help to in the tricky dungeon?

mushrooms.. They must be the ones which our old friend Alice dropped, because when you eat them you return to your old self!

Before entering the nearby door, pick up the loose branch - you'll need it to defeat the chest inside. Grab a spear and shield and then go downstairs. Use the spear on the skull, pick it up. Collect the locked chest. Move the lever, put the locked chest on the block, move the lever again to crush the chest and pick up the candles.

Climb to the middle level of the tower and pick up the wand, book, pouch and sock. Open the book, use the pouch with the sock. Find the mouse-hole at the edge of the stairs, use the pouch on the hole to catch a mouse. Climb upstairs and use the chemicals on the shield to turn it into a mirror. Use the teleport on the hook in the middle of the screen.

It's back downstairs to talk to the mirror and view the lab upstairs. Return to the top level and read the book on the shelf at the rear of the room. Talk to the Demons and perform the magic ritual. Finally, use the teleport to transport you to the fiery pits.

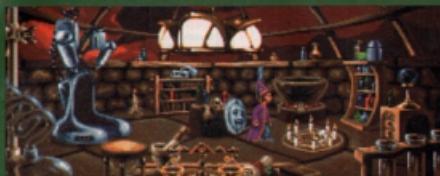
On your arrival at the fiery pits you can pick up a pebble, a Y-shaped piece of wood, and collect some brochures from the assistant. Look at the brochures to find the rubber band, which you can use with the wood to make a catapult. Fire the pebble to set off the alarm bell. Grab some matches from the counter and head for the pits.

A quick flash of the magic wand will rock Sordid the wizard and he'll end up quite 'stone-faced', giving you time to re-light the pit. Throw the wand into the pit then make a dash for the doorway before Sordid is able to return and send a lightning bolt up your trouser leg. Arm yourself with the bucket of slippery floor wax from outside the door and return to face Sordid in the final conflict. Use the floor wax on the wizard and watch him slip into the fiery flames.

Don't think that's the end of the saga. Adventuresoft is beavering away on the next installment of this great game. Simon will be back! ☺

It's time to leave the village and head once more into the mountains. Using the climbing pin you will climb to new heights and here you must eat the peppermints to deal with the evil snowman. The witch's broom will fly you across the gap to the door of

matchstick on the lily pad to make a boat. Select the 'walk to' command to move the boat across the water and pick up some seeds. These seeds may now be used on the stone to produce an oil which is ideal for lubricating the rusty tap.



With the demons safely out of the way, your path is now clear to pop inside the teleporter and zap yourself off to the Fiery Pits.



There can be few things more dangerous than a dragon with a cough. Before you try and grab the fire-extinguisher, make sure you have something to soothe the dragon's throat or you'll befried to a crisp.

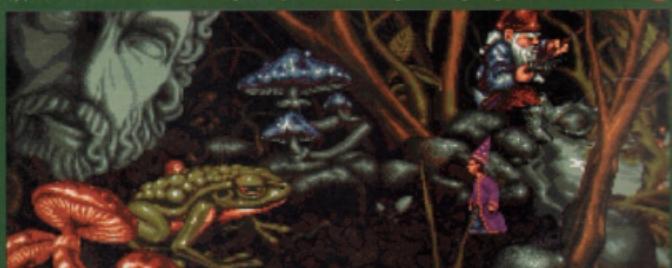
the dark castle, and the Druid's potion will cut you down to a size which lets you crawl under the door.

From the garden you can pick up a leaf, a stone, and a matchstick from inside the bucket. Pick up the lily pad, then use the leaf and the



The evil wizard perishes beneath the red-hot lava and the kingdom is saved once again. Perhaps now we can all get some sleep at last, and stop driving ourselves crazy with this wacky game!

Finally, use the hair of the dog to open the tap. At the other side of the pond there is a tadpole in the water which can be used to threaten that nasty frog who bars your way. Once that little problem has 'hopped' if you can pick and eat the magical





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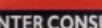
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BUDGET



POLICE QUEST

KIXX PRICE: £16.99

If American TV is to be believed, police work involves having a partner you don't want, investigating the occasional corrupt fellow officer and shooting people with your 38 Detective's special.

Unfortunately, as all good *The Bill* fans know, the real world isn't nearly as glamorous. It involves scooping drunks out of gutters and doing bags of paper-work. *Police Quest* is a compromise between the two scenarios, involving plenty of realistic donkey-work and a serial killer called Death Angel exacting his own form of population control.

As an officer of the Lytton Police Department, it's your job to keep the streets safe for law-abiding citizens. You do get to wave your daystick at street punks - who usually give up and go away, but you're prohibited from re-enacting Magnum Force and going on a one-man vigilante crusade, which, I must admit, was the first thing I tried.

The manual covers all the essentials of police work, from when to draw your gun to how to play five-card draw poker with the lads after work. But once you've learned the basics, such as proper arrest procedures you can do away with the manual and really get down to crime fighting.

Once 'realistic 3D graphics' now look very jaded, with psychedelic colour schemes providing tell-tale signs that this game's been converted from the EGA PC version. Still they were good for the time and don't detract from the action. *Police Quest* is a full-blown classic which will keep you playing right to the very end.

Mark Patterson

SPACE QUEST 2

KIXX PRICE: £16.99

This is one of the stalwart titles which helped *Sierra* hit the big time. It stars Roger Wilco, a hopeless space engineer who spends most of his working life scrubbing the outside of a space station. When he's not battling aliens or saving the universe that is.

In fact, it's his previous universe-saving adventure that's landed him in hot water this time. His arch-enemy Sludge Vohaul, defeated bad guy from the first game, has returned with the express aim of killing Roger and destroying his home-world by unleashing thousands of genetically engineered insurance



88%



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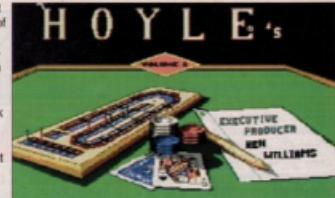
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Card games aren't everybody's idea of entertainment at the best of times - even less so when they don't actually feature real cards but come on a disk instead.

I had certain reservations about this game before I'd even taken it out of the box. You can't blame me though. It's a fair whack of cash to pay out when you compare it to a 50p pack of cards from the local Newsy. However, that was before I discovered the tutorial mode.

Rather than buying these games to play competitive cards, it's a much better idea using them to learn how to play properly against real people. If you're constantly getting trounced by friends and end up handing cash over all the time, a few hours on this game will help you turn things around.

Over the two volumes you can learn the finer arts of various solitaire games, cribbage, crazy 8's and plenty of games you've probably never heard of. Considering this isn't what you'd call a zappy licence, the programmers have gone to great lengths to dress it up too.

There are plenty of opponents to go up against, different card decks to choose from and set-up options for almost every aspect of the game; from dealing speed to how fast you want your opponent's cameo to animate. Unless

you're a card addict with a passion for gin rummy, there's a limited amount of fun you can have with this. But for giving your mates a shock by suddenly becoming audaciously good at cards, it's priceless.

Mark Patterson

74%



LOSE TO SICKLES WIN TO RICHES

salesmen on it. Despite the *Red Dwarf* premise, and the occasionally too-American humour, *Space Quest 2* is probably the best game in the series. Some of the puzzles are a little obscure though, such as setting fire to a bog-roll to set off fire sprinklers in order to shoot circuit guard robots.

While I still prefer the modern LucasArts adventures such as *Indiana Jones and Day Of The Tentacle*, *Space Quest 2* has a character all of its own. Although there aren't any major additions to the style of the plot, other than finding yourself lost at every intersection, it's still diverting enough to hold your attention for quite a while. It's not a bad price for a reasonable product, but I would have been happier had it been a few quid cheaper. Recommended though.

80%

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KINGS QUEST II: ROMANCING THE THRONE

Kixx £16.99

Let's get one thing straight, I am not a fan of headlines with puns in them. So, this game's title doesn't strike me as being very funny. Having said that *Kings Quest II: Romancing the Throne* is actually an okay game. Its plot continues where the first installment left off. You, King Graham, must provide an heir to the throne, but being a picky blunder you don't like any of the several thousand young women in the kingdom. Oh no, the one you want is locked up in a tower, guarded by foul creatures from the dark side.

Of course, if it was only as easy as just rescuing her. On your travels you also have to collect as many bits of jewellery as possible in order to buy her affection—which sounds a little suspicious to me. And, oh yes, did I mention Hagatha, the girl's evil guardian, a wicked, scrawny old witch with a vicious temper who tries to hamper your efforts at every possible moment.

The dwarfs also make things rather difficult, while the other inhabitants of the land are like something out of a dodgy American sitcom. However, there's a certain charm to the game, which comes mainly from its decent plot structure and balanced gameplay. It's not quite as good as *Police Quest*, but it's good value for money nonetheless.

Mark Patterson

84%



LEISURE SUIT LARRY II

Kixx £16.99

If you're a nineties man then this is the time to turn the page and go read something nice and technical. However, if you're the sort of birds 'n' booze guy who is quite at home in darkened clubs where you don't mind not being able to see the face of the person you're talking too, this could be your game. It's based on the exploits of Larry Laffer, a man without a woman who's on a mission to plight his trough with the first bit of skirt he finds.

It uses the same point and click interface that now graces all of Sierra's games, although it also features a text-entry system which unfortunately proves a bit awkward at times owing its limited vocabulary. There's also not as much to do as in later Sierra adventures, which is a bit off-putting, especially if you've played any of the more up to date games in this series. Some of the puzzles do prove to be quite taxing, but the majority deal with subjects such as working out how to get a certain girl back to your room while keeping in with her equally tasteless mites, in the hope of picking one of them up later.

This may have been the kind of humour which made the proto-computer censorship lobby wince in the eighties, but nowadays it struggles to even hit 'saucy' on the smutty-ometer.

As an adventure *Leisure Suit Larry II* more than passable though, with plenty of puzzles, even if most of them are easy to solve. This game is a good introduction to the adventure genre, but hardened players will go through this as fast a man with a sweet tooth goes through a pile of tasty, yummy doughnuts.

Mark Patterson

82%

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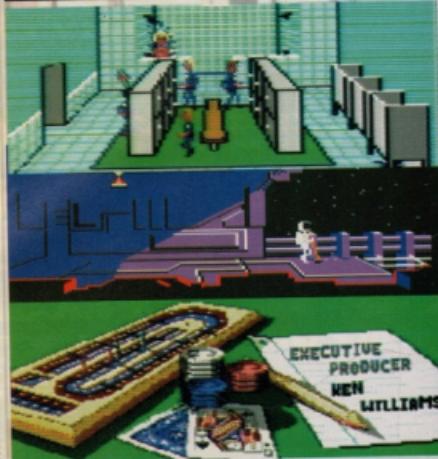
Police Quest 1	Kings Quest 4
Police Quest 2	Kings Quest 5
Police Quest 3	Leisure Suit
Police Quest 4	Larry 1
Vigil For Glory 1	Leisure Suit
Vigil For Glory 2	Larry 2
Space Quest 1	Hoyles Book Of Games 1
Space Quest 2	Hoyles Book Of Games 2
Space Quest 3	Hoyles Book Of Games 3
Space Quest 4	Hoyles Book Of Games 4
Kings Quest 1	Hoyles Book Of Games 5
Kings Quest 2	Hoyles Book Of Games 6
Kings Quest 3	Hoyles Book Of Games 7

KIXX were pleased as punch when they picked up the Sierra licences a couple of months ago, though not as pleased as you lot when you found out you could get sets of 20 Sierra titles for under £17 each! To celebrate this momentous occasion in budget gaming history, KIXX have agreed to give five lucky CU AMIGA readers the chance to never leave their homes again. In other words, five sets of all 20 Sierra games are up for grabs. So, whether you fancy yourself as a policeman, a space adventurer, a dashing knight or an irresistible hunk, you'll find the right game for you here.

So how do I win one of these fabulous prizes, you want to know. Easy, just answer this very simple question: What is Leisure Suit Larry's surname?

Just that down on the back of an envelope, add your name and address, and then pop the lot off to:

"I HOPE I'VE GOT ROOM FOR THEM",
CU AMIGA, PRIORITY COURT, 30-32 FARRINGDON LANE, LONDON EC1R 3AU.



RULES

1. Closing date for all entries is 30th April 1994.
2. The editor's decision is final and no correspondence will be entered into.
3. This competition is not open to employees of KIXX or EMAP Images.

Adventure Helpline



Hello darlings, did you miss me? I certainly missed you. I'm getting very bored with death lately. I used to be content popping down the village for a quick bite around midnight, then drifting around the castle till dawn, but after a couple of hundred years things do tend to become a drag. What I need is a long-term relationship with someone who can keep me amused. Of course being the way I am, I do have rather unusual requirements. What I really need is a man who can stay up all night. Any offers?

“



VAMP

Beware. She's lovely to look at, but fatal to kiss. Wild and wicked, Vampyra is back to solve all of your problems and capture your heart.

GOBLINS II

In *Goblins II*, I can't get past the birdcage to get to the thumb tacks. I've got the pepper, salt, stool, kindleexir and a pair of gloves. Please can you help me.

Ryan Green, Kent.

Lift the big pot cover with Fingus. While Fingus is holding the cover, Winkie can pour salt onto the little guy inside. Get Winkle to take the file in the pot. Get one bumbling idiot to hold the left rope, and the other to hold the right. Then haul Winkle up onto the shelf where he can then use the file to break the chain.

LEGEND OF KYRANDIA

Like you, I like to get my teeth into things, but I am having problems with *Legend of Kyrandia*. I was in the forest beside the floating chalice, and when I used my powers the chalice descended to the ground, only to be nicked by some pip-squeak.

I have discovered three potions (blue, yellow and red). I have bottles of salt water, mineral water and fresh water. I also have a silver statuette of a unicorn. I think I need a potion to shrink myself down to the size where I can enter the little door in the tree. Is this correct?

George Pope, London.

You need my help to make you shrink? Well that's a new one for me. You'll find that what you need is a purple potion. In the woods beyond Zenithia you can find the Crystals of Alchemy. These crystals will help you mix the potions which you already have to make yet more. (e.g. a blue potion mixed with a red potion will make a purple one.) Yellow and blue make green, Red and yellow makes orange.

“

INDIANA JONES AND THE LAST CRUSADE

In *Indiana Jones*, I can get into the caverns below the library in Venice, but I can't get past the pool.

Pat McAree, Ireland.

To drain the pool you'll need to find the plug in the ceiling just above the rock bridge. Insert the hook which comes from the skeleton's hand then use the whip to pull out the plug.

Of course you are now going to tell me that you don't know what I'm talking about because you haven't found the rock bridge. That's because you haven't been to the cafe in the piazza and got the wine bottle off the table. A wine expert like yourself will recognise that the bottle contains horrible plank, so you'll have no trouble convincing the diners to let you take it away.

You can fill the bottle with water, and use that to loosen the lead which is sticking the flaming torch to the wall. Pull the torch, then brace yourself.

I would also like to mention that when a man is drunk, he is only half as strong as he thinks he is. Fill the trophy with beer from the kitchen to solve your problem.

OPERATION STEALTH

I've been stuck for nearly four months at the bottom of the ocean, tied to a rock with a girl that I don't even know! I had just met the girl in a hotel room when a bunch of bandits burst in, grabbed us, and threw us both in the ocean. Of course, you know I'm talking about *Operation Stealth*, so please help me.

I would also like to ask what is the best thing that a male can give to female that will keep her happy and satisfied?

Yaser Hamad, Kuwait.

You, Brandon, must oppose on our behalf.



Legend of Kyrandia.

You sure know how to show a girl a good time. My first date was a disaster, but at least I didn't end up getting drowned. The trick in this situation is to ensure that you have taken an inflatable bracelet with you on the date. If you changed all of your dollars into the local money at the bank, (you'll have to do the operation twice to change it all) then you will have enough to buy an inflatable bracelet from the salesmen on the beach. Just before you are thrown into the sea, operate the bracelet. Once you are in the water operate the bracelet again to loosen your bonds. Savour towards the girl and operate on her. Ooh it's like when the Count and I play Doctors and Nurses.

As for your last question, there are a number of large mechanical devices which make an impression on most women. One of which is a Mercedes-Benz.

CURSE OF ENCHANTIA

I am stuck in the Ice World, in the Curse of Enchantia. After going through Mister Ben's clothes shop, I got the snowballs and threw them at the snow monster, but I can't find anything else to help me get past this point. Also, the man in the pub keeps throwing me out.

Chris Carr, Dunstable.



Curse of Enchantia.

When you first enter the Ice World you'll find a plank which you can pick up. Move to the next screen and throw the plank. You'll now be able to pick up a fish.

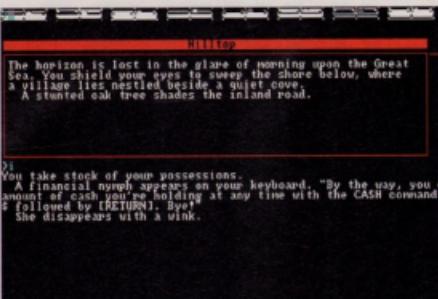
Go down a screen and there is a deodorant which you can take. I recommend you wear the deodorant because that fish makes you smell disgusting. You can give the fish to an Eskimo, and he'll give you something!

Don't worry about being thrown out of pub, it used to happen to me all of the time. Perhaps you should stop taking off all your clothes after you've had a few drinks – it works, believe me.

BEYOND ZORK

My little problem is with Beyond Zork, please Vamp, can you help me? In the forest, (where the Cruel Puppet lives) I have come across a rock with an inscription on it... 'Never ahead, but ever behind, flying swiftly past etc...' I'm sure the answer to this riddle is 'Time', yet I cannot see what I have to do. Also, what use is the old sailor?

Jeremy Drake, Southport.



Beyond Zork.

What use is an old sailor? Shame on you. And with a name like Drake, I never met Sir Francis, but his father was a saucy old devil. I'll have you know that some of my happiest memories concern old sailors. And don't you believe what they say about standing up in a hammock... It can be done; providing you're determined – and you've got a good sense of humour.

Not only are you wrong about the old sailors, you are also wrong about the answer to the riddle. Something which is always behind you, (apart from your bum) is your youth! Happily I'll always look just as gorgeous as I do now.

KINGS QUEST IV

This game is driving me mad. I'm stuck on a beach because I can't find the whale which is supposed to eat me. Whenever I go into the water I keep getting eaten by a shark. I have collected the peacock feather, gold ball, small crown board, fishing pole, silver flute, Cupid's bow, shovel and a dead fish. Please help. I have spent weeks swimming from different parts of the beach and from different parts of Ginesta's Island with no success. I am beginning to believe that they have forgotten to add the whale on this disk.

Stephens, Pershore.

Don't be silly, how can someone 'forget' a whale? Just when the whale will turn up is a random event, but maybe the cause of your trouble is that you don't appear to have done everything on the mainland yet. Take the gold ball to the pond near where you found it, and throw it in the water. Finally, let me give you a further hint by telling you what my mother told me. "A girl needs to kiss a lot of frogs before she finally meets her prince."

BLACK CRYPT

As I am currently out of work and cannot afford to pay some saucy, fast cat to encase me from head to toe in rubber and beat me with a boaster, I decided to invest in a copy of Black Crypt to give me a dungeon fix. After several hours sweating over

a hot keyboard I seem to have ground to a painful halt. The level that seems to be giving me so much trouble is level 10. I have completed everything on this level up until the rather nasty Glyph of Death situated at grid reference 9, 13, 10 and labelled 18 in the clue book. I have tried using both scrolls and spells, remove glyph, dispel magic, remove trap, put-the-kettle-on-and-have-a-lie-down-and-think-about-it spell, but nothing seems to work.

No matter what I do I can't get past the little blighter, and any attempt leaves my characters charred, singed and ashen-faced. Not to mention dead.

Please help me, I am way past my wit's end and starting on someone else's.

Richard Scratcher, Leigh-on-Sea.

Your sad situation reminds me of a King I once knew. That poor dear was shipwrecked on a desert island with his jester. Within a month, he too was at his wits' end. Ah, it's a hard life being so very funny.

I have a nasty suspicion that you have fallen foul of the same problem which plagued me. The glyphs which bar your way in this game are of different

Well the clock on the wall tells me that dawn will be here soon, and it's time I was tucked up safely in the family vault. Final thought, To err is human - but it feels divine.

Write down your little problem and send it in a plain envelope to:

'Dear Vampyre'
CU Amiga, Priory Court,
30-32 Farringdon Lane,
London EC1R 3AU



strengths and you must use the correct solution for each one. If you use a powerful 'remove glyph' scroll to destroy a weak glyph, instead of using a weak 'remove glyph' spell, it will certainly work, but it leaves you without the powerful scroll which you must have. I fell into exactly the same trap and did not have an old save game which I could use to retrieve the situation. As far as I know, unless you have a save game where you still possess the powerful scroll, you're in trouble!

There is no way out of this problem except to restart the game. My only words of consolation are, if you do restart you'll be amazed how quickly you will get back to where you are now. Most of your time was spent wondering how to solve each little problem. When you repeat it again, you'll cut through each level very quickly.



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gordon

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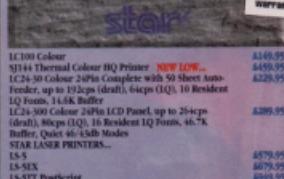
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SEE PAGE 2 FOR DETAILS



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GET SERIOUS

The best technical section this side of Pluto, this is CU AMIGA's monthly guide to what's seriously hot on the Amiga scene. You want the low-down?

Then join the Get Serious hoe-down!

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The CU AMIGA top rated accolade for non-games products scoring over 90%. They will definitely be worth the money and are likely to act as a benchmark for future releases.

BIT		The 17-Bit Disk Copier © Blimathera 1993	
		Click these to << [>>] >>	
		SEARCH	
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CONTENTS: BALL, ASTEROIDS, TWIRTRIS, BLOCK IT, SQUARBLE, AMIGATRITION.			

All three CD-ROMs in the 17 Bit Collection can be accessed from this front panel, which makes finding that particular disk rather easy.

17 BIT II - THE COLLECTION

CD-ROM

One of the better known purveyors of Amiga Public Domain has been 17 Bit Software, a company with enough foresight to place most of its collection on a set of two CD-ROMs last year. Amiga users lucky enough to have access to a CD-ROM drive could buy these disks and instantly gain possession of over 1700 floppy disks worth of software, for the bargain price of £40. Now the library has grown enough to merit a new disk, and so '17 Bit II - The Collection' is here.

The CD is compiled from disks 2302 to 2800 from 17 Bit's library. As this doesn't quite fill the entire disc, you'll also find the Assassins Games Disks 1 to 140, which just happen to feature two of a certain CU AMIGA writer's programs (blush), and dozens of slightly more obscure collections which between them offer almost every Public Domain program you could ever need.

As per usual, judging a collection is difficult (do you look at each PD program in turn, score it out of 100 and then average the results?) but this time there are certain aspects of the collection I don't like. For starters, the use of the DMS archiver really gets up my nose. The Disk Masher program works by reading each track of a disk and putting it all into one file, usually with a name ending with DMS. Yes, it's nice and convenient to pack each disk into a single file. Yes, it's clever to have each PD disk re-created onto a floppy disk. No, I don't like it. I use a CD-ROM drive connected to an A4000 to access CD-ROMs, and if I want to use a particular file on the disk it means waiting while the entire floppy is processed. One of the reasons I have a CD-ROM drive is to get away from a reliance on floppies, and I much prefer the approach of the Walnut Creek Amiga CD-ROM, which uses LHA to compress files individually and sort them into various categories.

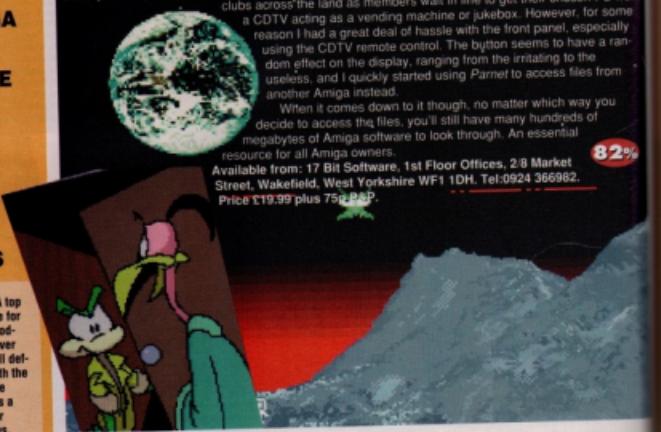
Unfortunately, when it comes to demo programs, DMS is the only solution, as every single track on the disk – bootblocks especially – must be included in the archive. Don't worry though, you'll still spend more time using the files than you will waiting for them to un-DMS, and to be honest there probably isn't a better way of storing the files.

The other floppy collections on the CD (ARUG, NZ and AMIGAN) are stored in an uncompressed form, which makes life easier, and when left to auto boot in a CDTV or CD32, a special disk selection front panel appears. This panel is quite handy and scrolls a list of all the files on the disk. In fact, you also get a list of the files on the previous disks in the 17 Bit Collection. If you select a disk from one of these you are prompted for the relevant CD. It's a nice touch, and I can see queues forming in Amiga clubs across the land as members wait in line to get their chosen disk from a CDTV acting as a vending machine or jukebox. However, for some reason I had a great deal of hassle with the front panel, especially using the CDTV remote control. The button seems to have a random effect on the display, ranging from the irritating to the useless, and I quickly started using Parrot to access files from another Amiga instead.

When it comes down to it though, no matter which way you decide to access the files, you'll still have many hundreds of megabytes of Amiga software to look through. An essential resource for all Amiga owners.

Available from: 17 Bit Software, 1st Floor Offices, 2-B Market Street, Wakefield, West Yorkshire WF1 1DH. Tel: 0924 366982. Price £19.99 plus 75p P&P.

82%



SMARTY PAINTS

KIDS PAINT

These kiddie paint packages seem to be getting quite popular recently. The idea is that your kids can have all the fun of drawing multi-colour pictures and patterns, without having to get or print with traditional programs such as Deluxe Paint. *Smarty Paints* has evolved from a similar program called *Borealis Junior*, but has since undergone a few twists and gained a load of new features.

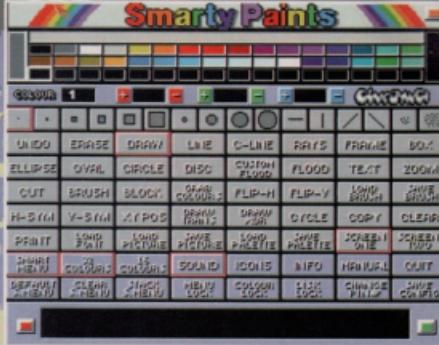
All the drawing functions are accessed from a big icon panel. Instead of using obscure little pictures, the buttons are all clearly marked with a text description of their function. This makes it a lot more accessible from the start, so long as the user can read it.

You won't find the kind of advanced features that make *DPaint* the number one painter's choice, but you do get a lot of good features. *Smarty Paints* is geared towards fun, which means lots of colour, lots of patterns, and a quick and easy interface.

Pictures can be saved either standard IFF format, so you can use it in conjunction with any other graphics package you may have. More fun than a barrel full of monkeys – well, almost.

Available from: Chroma Computer Images, 153 Holt Road, Fakenham, Norfolk, NR21 8JF. Tel/Fax: 0328 862693.

Price: £28.00.



81%



LEGEND BALL

TRACKBALL

Mice are tops, there's no doubt about that, but they're far from perfect. The trouble with a mouse is that it requires a certain area of flat desktop in order to work properly; if you happen to work in a very tight space, such as the CU AMIGA office for example, you could find yourself running out of space all the time. Then there's the matter of the trailing cable, which can get caught up under the keyboard, around the phone, or even lasso your coffee cup and cause a major catastrophe. Heavens, it makes you wonder how we get by with mice at all! With a trackball, however, you could put all of that executive stress behind you.

A trackball is, in effect, an up-turned mouse. Instead of moving it around a surface, which in turn moves a roller-ball, you leave the main unit sitting still on the desk and move the ball with your fingers, or any other bodily appendage that happens to be handy. Most trackballs are designed to be rolled with the palm or forefingers. However, clicking the buttons and rolling the ball simultaneously is not normally very practical. This is where the Legend Ball scores most of its points. The ball is operated with the thumb, while the fore and middle fingers rest on the buttons. This means that you don't need to move your hand at all, which makes for much smoother operation than most traditional trackballs.

One important point to note is that it's designed for right-handed use. Left-handers could find it very awkward. Opinion in the office was split on whether the Legend Ball was an improvement on the mouse. Tony Horgan found it a godsend in his cluttered desk, while Lisa reckoned it was highly irritating and too inaccurate. All were agreed though, that it's definitely not suited to graphics packages. I mean, have you ever tried drawing with your thumb? Unfortunately, an inconclusive "try before you buy" seems to be the verdict.

Available from: Ladbrooke Computing, 33 Ormskirk Road, Preston, Lancs PR1 2QP.
Tel: 0772 203166. Price: £29.99.

85%

MONTAGE

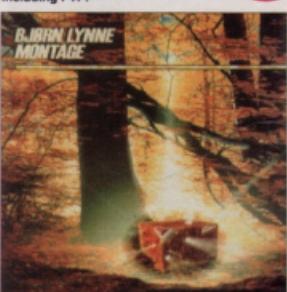
AUDIO CD

Record reviews in CU AMIGA? Yes, but there is an excuse. You see *Montage* is the latest work from the renowned Amiga musician Bjørn Lynne. You may know him as the editor of the popular AM/FM disk magazine, or perhaps under his previous pseudonym Dr Awesome, under which he's written countless demo soundtracks for the Crusaders crew.

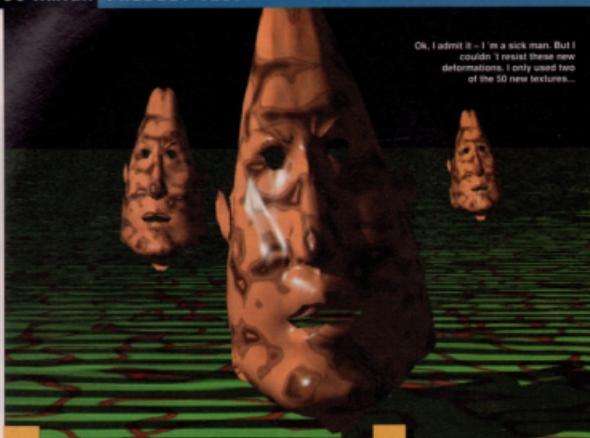
A generous 13 tracks make up the *Montage* CD, ranging from film-score pieces to dancey numbers. Most of the tracks are instrumental, although there are some robot-style vocals on one of them. There doesn't seem to be any common theme running through this CD, other than the predominance of big ambient noises. Experimental is probably the best description.

All of the tracks were recorded with an extensive MIDI set-up, controlled entirely by Amigas. The production is very clean, due in part to the direct-to-DAT recording. Fans of Lynne's previous work will not be disappointed.

Available from: 17 Bit Software, 1st Floor Offices, 2-6 Market Street, Wakefield, West Yorkshire, WF1 1DH. Tel: 0924 366982. Or, direct from Bjørn Lynne, Schleppegrells Gate 10, 00556 Oslo, Norway. Tel: 010 47 67 549
331. Fax: 010 47 67 595 300. Price: £15 90%
including P+P.



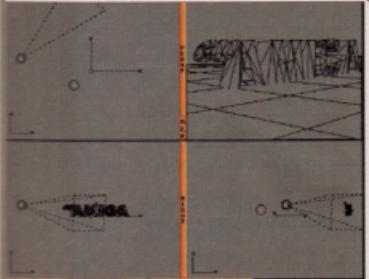
90%



Ok, I admit it - I'm a stick man. But I couldn't resist these new deformations. I only used two of the 50 new textures...

While the World awaits the release of *Imagine 3.0*, John Kennedy takes a look at version 2.9, a stop-gap update for registered 2.0 users.

Imagine 2.9



A useful addition is the ability to see where virtual cameras are actually pointing. The perspective view in the top-right will update in real time which you move the camera around.

Imagine 3.0 has to be the most sought after piece of "serious" software on the Amiga.

Imagine 2.0 was (and is) great, but users have been constantly tempted with promises of new features in regular newsletters. Whispers on the electronic nets bounce across the globe: "It's shipping next month... it's shipping next week... it's shipping tomorrow... the ship's sunk."

This review is based on Imagine 2.9 which is a "work in progress" that contains all the parts of 3.0 that are currently working. The upshot is that Impulse have decided to supply anyone who orders a copy of 3.0 with a copy of 2.9 in the interim. Let's see what we think.

FIRST IMPRESSIONS

Okay, so the loading screen is different, but what else is new? At first glance everything in Imagine

2.9 is the same as Imagine 2.0. It has the same quad view (top, side, front and isometric), the same editors. What has changed to merit the .9 titillating addition?

You have to look very closely at Imagine 2.9 to spot the differences, but they are pretty major and most are conveniently placed in a small menu called "new stuff" just so you know where to find them.

Probably the most important new addition is the extension of the isometric view window – the display that shows your object in a 3D wireframe representation. It really has been improved beyond comparison, with real time manipulation and Zoom, Angle and Perspective buttons to allow precise movements. Even better, when the camera is moved around, objects are replaced by real time moving bounding boxes, so no more guessing at complicated viewpoints. As well as the usual wireframe, solid and shaded view, a "new mode" allows the object to be manipulated in the virtual 3D world, so at last all the move and rotate tools can be applied in any window.

A NEW EDITOR!

Imagine has always split tasks across different editing screens. Objects are built in the Form and Detail editors, arranged in the Stage editor and then animated in the Action editor.

But wait, there is a new screen to know and love – the Spline editor. In the same way the Forms screen is used to make symmetrical objects for tinkering with in the Detail editor, the Spline editor can be used to make curly shapes. At long last there is even a PostScript font option with dozens of level options: a feature which logo

2.9

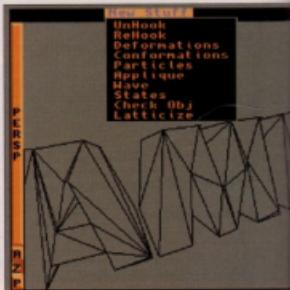


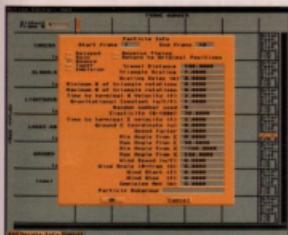
animators have been screaming for. Unfortunately, none of the hundreds of fonts I tried actually worked, and the best I got was a few obscure error messages. Humph, work in progress I suppose.

There are a few other features which don't quite work: quick render now causes a crash and the AGA support isn't the most comprehensive you'll see. You can count on these bugs being fixed really soon, but Impulse have had plenty of time to work on them. Perhaps they have been working on other features, such as the weird and wonderful particles.

PARTICLES

Imagine is a funny program. You think you've seen it all when up pops a feature that you know will result in you spending the next month of your





Here's one of those features you just know you're going to love. Particle effects provide scope for some of the weirdest things yet to be animated.

If I'm experimenting, particles and the particle effects is such a feature.

Have you seen Deep Space 9? Seen the bit at the start where a large white glittery rock thing flies past, spewing dust everywhere? Imagine 2.9 can do that.

Want to animate water coming from a hose pipe? Down a waterfall? How about smoke from a candle? Rain? Wind blows snow? (ugh, don't talk to me about snow).

This is what Imagine particles are all about. They are nothing like the real world physics of Real 3D – ie there aren't bowling balls scattering pins, but they are still very clever, and it's going to be some time before the real power behind these menus and requesters are turned into animations, but you can bet it will look good.

MORPHING AND WARPING

A deformation menu is another new addition, which can be used to add a new twist to your objects. Highlight your object in the usual way, and then decide how to twist, shear, taper, pinch, bend or stretch it. The degree of mangling can be controlled by entering numbers, or by selecting one of the new buttons at the bottom of the Detail Editor and wiggling the mouse. Thankfully the Undo feature still works a treat.

WHAT'S HOT AND WHAT'S NOT

WHAT'S NEW:

Here's a quick at-a-glance list of some of the new features present in Imagine 2.9.

- Real Time 3D editor view
- Spline editor
- Fifty new textures
- Particles
- AGA rendering modes
- Determinations
- States
- Particle effects

WHAT'S NOT NEW:

And here are some of the features which have been promised at various stages for Imagine 3.0, but failed to make it into this 2.9 version.

A new 3.0 manual is currently being written, and is supposed to be considerably better than the 2.0 manual.

- Bones
- Kinematics
- Improved anti-aliasing
- New light sources with improved shadows
- Shadow mapping
- Depth of field effects
- Sound



Object 'states' are closely related to warping objects. When creating animations it's extremely useful to be able to define keyframes, and then get the software to tween or morph the object between them.

For example, an image of a head talking might require one frame with the mouth fully closed, and another with the mouth fully open. The intervening frames can all be calculated by the computer.

Doing this with Imagine was always possible, but the real problems start when brush and texture maps are used. If you map a digitised picture of a face onto the head object and alter the shape of the object, the texture seems to remain static as the object squirms underneath in a most repulsive manner.

Now with the addition of states, the textures can be tacked into place so that when an object gets bigger, the texture stretches to cover it. Clever stuff, and it allows for all sorts of weird and wonderful morphing projects.

BAD THINGS

It's a pity that some of the old irritations are still present in Imagine 2.9. Any backdrop image still has to be the same size as the rendered image, which makes rendering previews and full-screens tedious. Come on, how much work does it take to scale an image? And please, Impulse, add a file requester – it can take ages typing in a long path – only to find that you've made a mistake when the rendering process starts. This isn't what Workbench 3.0 was made for.

On the other hand, some real improvements have been made in the palette handling area, although Impulse still haven't got the hang of directly creating animations. It's plain to see that Impulse still have a lot to do before Imagine can approach the flexibility of Real 3Dv2.

CONCLUSION

Imagine 2.9 is good, but far from the finished 3.0. It's not completely fair to say it's only worth the hassle of upgrading if you are sure you have pushed 2.0 as far as you can already, as the new view modes and object deformations will actually make the program easier to use.

However, the biggest single improvement Impulse can make in version 3.0 is a good manual, preferably one that covers all the features in the program in detail. Until that happens, many Imagine owners will only be scraping the surface. **CU**



I couldn't get the PostScript font to work, so I had to use a DeluxePaint image, extrude it, bevel it and give it a little deformation. The texture is interesting but bright.

THAT NEW MENU IN FULL

UNHOOK/REHOOK

Controls grouping of objects and their current Imagine state.

DEFORMATIONS

Also known as 'six different ways to destroy a perfectly good object', in reality, the changes can be as drastic or subtle as you wish.

CONFORMATIONS

Moved from a previous menu. Warps objects so they bend around spheres or cylinders.

PARTICLES

Add particles to an object to permit various sorts of animation and special effects.

APPLIQUE

Use a brush map to deform an object, depending on grayscale colour. Similar to a bump map, but the positions of triangular facets are actually modified.

WAVE

Instantly deform an object with ripples or wave effects.

STATES

Control the 'state' of an object, and lock it with its various brush and texture maps.

CHECK OBJ

Perform an internal check on any objects loaded in. Some previously defined objects may not work perfectly with Imagine 2.9.

LATTICIZE

Split an object into its component triangles, adding an edge to each. The easiest way to get scaffolding effects.

\$100 upgrade from 2.0

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EASE OF USE

Thanks to cropping documentation, Imagine has never been easy to use. The few pages supplied with 2.9 will point out new features to Imagine experts and battle new-comers.

VALUE FOR MONEY

Value for money if you have pushed version 2.0 as far as it can go. Probably better to wait for version 3.0.

EFFECTIVENESS

Getting there. The new editor view is great, but rather than include the features everyone wanted, Impulse have added what they think everyone will want.

FLEXIBILITY

Creating objects is getting easier, although more advanced brush and shadow mapping is needed.

INNOVATION

Some pretty exciting features are starting to make Imagine look like a serious contender for the rendering crown it once held.

It's not Imagine 3.0 but at least it's available.

OVERALL

82%

Setting up UDT is done via a Workbench 2.0 commodity program that gives you full control over the program's operation.

Losing important files on a disk that suddenly decides to kick the bucket can be very frustrating, but need not be fatal. Jason Holborn looks at a program that promises to bring your files back from the dead.

UPPER DISK TOOLS

No storage medium is totally fail-safe and even in these days of CD-ROMs, high density floppy disks and large hard drives, it's still possible for a disk to suddenly crash. When this does happen you can be certain that the disk would have contained files that you desperately needed – be it that vital letter to your solicitor, the musical score that you've been working on for weeks or even your saved game files for Frontier.

Recently, I suffered from this problem when my Macintosh hard drive suddenly decided to take a one-way trip to hard drive heaven, taking all my files with it. Unfortunately, I was unable to recover these files but I would have had a much greater chance if they had been stored on an Amiga hard drive and I

REC device is automatically assigned its own disk icon or even your favourite directory utility. It provides a sort of back door into any standard AmigaOS device which is currently mounted. This may seem a strange method of handling disk recovery but it works very well indeed.

Say, for example, the disk in your internal drive was faulty and it contained files that you were unable to extract through normal means. All you'd have to do is double click on the REC disk icon and a window containing two drawlers will open, one of which is labelled Drives. Inside this drawer is a further set of drawers, one for each AmigaOS device (DF0, DH0 etc). To extract the files from DF0 all you have to do is to double click on the DF0 drawer and UDT will then scan the disk for any files that it can find. Its intelligent too – even if the file doesn't have a 'header' or has been deleted, UDT will still find it (most of the time). Scanning a standard AmigaOS floppy disk takes about a minute and once it's complete, a directory is created inside the DF0 drawer containing the names of all the files that UDT managed to find. If it managed to find the files that you thought you had lost, you can then copy them across to a standard AmigaOS floppy or hard disk simply by dragging them out of the REC device window and onto the backup disk.

This technique seems to work well – all of the faulty disks I managed to muster, UDT rescued the files on every one. In fact one particular disk was so badly corrupted that even the Workbench DiskDoctor and the PD program DiskSave2 refused to touch it. Not UDT though – it happily extracted all the files that I wanted without even so much as a hiccup.

Also on the UDT disk is a second utility called DSBackup (Disk Structure Backup) that allows you to backup the RDB (Rigid Disk Block) structure of any disk. This can be very useful if the structure of the disk becomes corrupt (one of the most common problems with AmigaOS disks), as it will allow you to restore the structure of the disk, therefore giving access to the files on that device. Hard disk users will find this useful as it can save the hassles of having to restore an entire partition from a set of back-up disks.

CONCLUSION

Most products of this type are plagued by the widespread availability of PD alternatives but UDT is

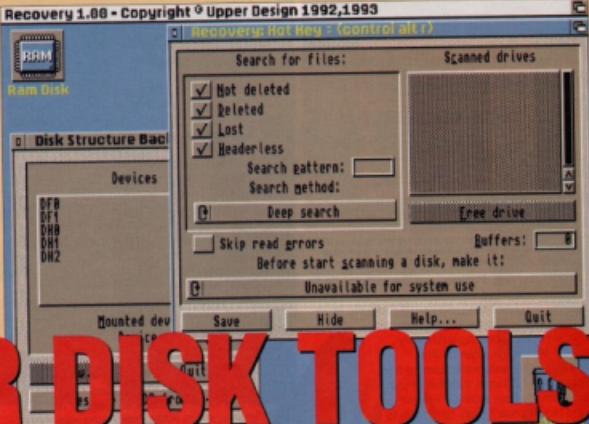


Whenever you access a disk through the REC device, UDT scans the disk for any available files.

had a copy of Upper Disk Tools to hand. Upper Disk Tools (UDT) is the first in a range of budget utilities which promise high performance without the price. UDT claims that if a disk suddenly develops problems, it will attempt to recover any files that it can from the device. If the disk is too far gone then they're in trouble, but, believe it or not, most faulty disks are usually not that bad.

BREAKDOWN RECOVERY

The UDT program disk contains two programs: Recovery and DSBackup. Recovery is responsible for handling the task of recovering files from faulty disks and is different from the DiskDoctor style utilities that Amiga users have come to love. Instead of running as a self-containing utility, Recovery installs an AmigaOS device called REC that can be accessed from either AmigaOS, Workbench (the



so powerful that it's unlikely that you'll find a PD program that even comes close. DiskSave2 is about the best available, but even it cannot compete with the level of recoverability that UDT provides. Combine this impressive level of effectiveness with a price tag that is lower than the average Amiga game and UDT seems just too good to be true.

If you value your data then UDT is a program that you shouldn't be without. It certainly found a permanent home on my hard disk! ☺

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EASE OF USE *****84%
Thanks to its device-based design, UDT is possibly the easiest disk recovery program available.

VALUE FOR MONEY *****88%
Twenty pounds for a program that could save you a great deal of heartache is just too good to be true.

EFFECTIVENESS *****92%
UDT managed to save the files on every faulty disk I threw at it!

STABILITY *****84%
All filing systems and device types are automatically handled by UDT.

INNOVATION *****88%
Disk recovery programs are nothing new, but UDT's method of working certainly is.

Upper Disk Tools is one of the best and most effective disk recovery programs available.

OVERALL

88%

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Music-X 2.0

At long last, the eagerly awaited follow up to one of the Amiga's most enduring and popular music programs is with us. Mat Broomfield doh-ray-me's his way through Music-X 2.0.

Music-X 1.0 was released to universal acclaim back in the latter part of 1989. It was the first music sequencer written specifically to take advantage of all of the Amiga's unique abilities. Unfortunately, that version was heavily buggy, and it was 1990 before the more stable version 1.1 hit the streets.

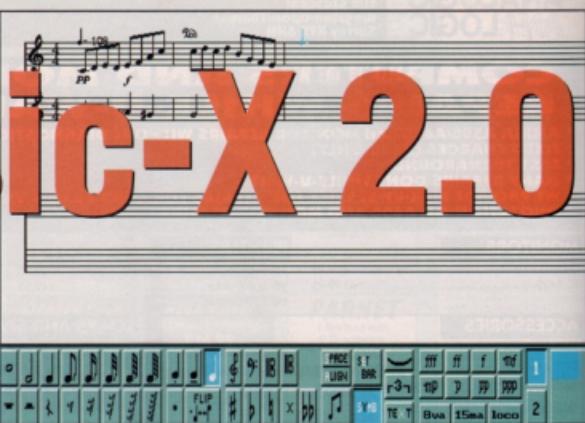
Initially retailing for £199, the program sold in droves, and remarkably, is still selling several hundred copies a week even now. If you look around, you should have no trouble finding a version for £30 or less.

Although it is extremely good, the one thing that the program lacked, was an easy way of entering tunes for those people who don't play an instrument, or who may want to orchestrate or transcribe sheet music.

Music-X 2.0 solves that problem in one elegant, and delightful stroke. In fact, I would even go so far as to say, that the program's main *raison d'être*, is to provide Music-X owners with a good notation package.

The new package is in fact, not one, but two programs; Music-X and the new addition, Notator-X.

Because the program prints as good as it looks, it comes with a comprehensive set of page layout options.

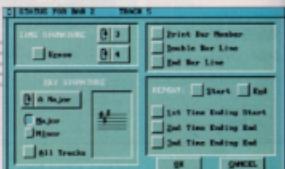


The major new feature of Music-X 2.0 is a comprehensive traditional notation package called Notator-X.

X. So far as I can see, the Music-X part of the equation is identical to the original 1.1 version except for one minor change which allows it to communicate with Notator-X. For that reason, I'll leave the music X part until later because I'm just dying to tell you all about Notator-X!

As I've already mentioned, Notator-X is designed to accept music scored in traditional notation. In other words, quavers and minimims, bars and clefs, triplets and ties: the sort of thing that most professional musicians, be they computer, rock or orchestral, use.

At first glance, the screen does not appear to be very busy, and you could easily be forgiven for thinking that the program was closely related to Dr



The bar settings can be changed with every bar, and the clef and key signatures can even be altered midway through a bar. It's just a pity that the same time signature has to be used for all the instruments in a bar.

pens, it's really only the liveliest orchestral scores that need more than 18 separate parts in piece.

Once you've specified the number of staves, you can assign specific MIDI channels and names to them. If you're using the program purely for its printed output, this step is redundant, but if you plan to perform the score via Music-X then it's invaluable. Incidentally, Notator-X is capable of saving scores in standard MIDI-format too, so you can even import them into programs like Bars & Pipes or Sequencer 1.

There's one final aesthetic duty that you can perform upon your staves before you assign them their individual clefs – and that's to group them. This is sometimes done to indicate instrumental groupings, especially when there are separate parts for more than one of the same instrument. The program supports straight and curly braces (although they can't be nested with, say a three staff straight brace inside a seven staff curly one).

FRIENDLY BAR SET UP

Now that you've set up the overall appearance of the score, it's time to set the characteristics of the individual bars and staves. The Bar requester lets you define time signatures, key signatures, bar lines and numbers and repeats and endings.

Strangely, given the program's flexibility, it's not possible to specify a time signature which is unique to a single staff, which means that all parts must be notated to the same signature.

Fortunately the same is not true of the key signature which may be specified in a major or minor key, and can be altered at any time, even mid-way



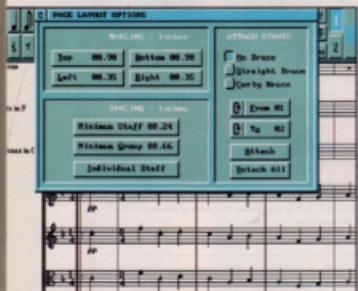
Although it serves a purely aesthetic function, you can group staves using straight or curly brackets.

It's Copyist; one of the least friendly but most powerful notation programs in the world. In fact, in some respects there is a definite relationship, but more about that later.

POWER STAVES

Before you start entering music, you'll probably want to set up the number of staves, as well as defining their clefs and the instruments that will be assigned to them.

This program supports up to 18 staves and 36 tracks. If you want to use more than 18 tracks, then you'll simply have to double up on one of the staves. Although this is a nuisance when it hap-



This program gives you more notation primitives than any other Amiga music package, except the oft-mentioned Copyist Professional.

through a bar (as can the clef – ahh bliss!). Now at last, you can enter some notes!

The program's authors, Desert Software, have tried hard to make the program as friendly to use as possible, with mouse and keyboard shortcuts at every turn. The trouble is, with these sort of programs, user-friendliness is such a personal thing, and what's good for one person, may be less attractive to another. They have tried to reach some sort of a compromise by making Notator-X as user-configurable as possible and, although they've succeeded in some cases, in others they've failed.

Anyway, down to specifics. You're initially greeted by two empty staves; each of them two screens wide. The staves are assigned a treble clef and a 4/4 time signature. Apart from that,



JARGON BOX

EVENT: Sequencer information is ordered as a linear stream of data which tells an instrument or the Amiga how to perform a piece of music. Any single instruction is known as an event.

GATE: The actual duration of a note (as opposed to its scored duration). Articulation affects the gate of a note.

MIDI: Musical Instrument Digital Interface. The acronym for the standard communications protocol between instruments and computers which allows them to 'speak' to each other.

PIANO-ROLL: A way of notating music that was first used on cardstock piano scores. Notes are represented by small rectangles. The longer the rectangle, the longer the duration of the note. The higher the rectangle is on the piano-roll, the higher its pitch. Its horizontal position denotes when it will actually play.

REAL-TIME: The process of performing an action (in this case recording a tune) 'on-the-fly' so that the finished music will be played with exactly the same timing as you played the original.

SEQUENCER: A program which is used to record, combine and edit sequences of music, played in real-time on a MIDI-compatible instrument.

STAFF/STAVE: The set of five lines on which musical notes are written.

ENTERING NOTES

When you've selected a musical event, pressing the return key will place it on the current stave at the cursor location. Once the event has been placed, the cursor remains exactly where it is, which can lead to momentary confusion as to whether or not you placed the event at all. This is not helped by the fact that it's possible to place the same note twice in the same location, which sees somewhat silly.

To move onto the next location, you'll need to manually move the cursor with the mouse or keyboard. By default, the cursor will naturally move to the next available spot in the staff. Here's where the program starts to resemble Copyist, or even Sonix for it will not let you move the cursor ahead to a bar, say six bars hence, until you've filled the intervening space with notes or rests. This is a real pig because it forces you to work in a

You can alter numerous parameters which will affect the size and spacing of the on-screen image, etc knowing that editing is as friendly as possible. If only the screen would auto-scroll to follow the edit cursor instead of having to be manually moved!



ENTER SYMBOLS

Crescendo
Decrescendo
Arpesso Up
Arpesso Down
Slur Up
Slur Down
Crescendo

ENTER SYMBOLS

Pedal On
Pedal On with line
Pedal Off
Tremo
Fermata
Accent
Tessu
Crescendo

The contents of the Symbol menu are context sensitive. In other words, the choice of symbols available to you changes according to whether or not notes are selected.

another unresponsive blue crocheted cursor sits staring at you from the upper of the staves. This cursor denotes exactly where all musical and notational events will be entered (except when the events apply to groups of notes).

NOTATION

At the bottom of the screen is the icon palette containing every possible event that you can notate. At the left-hand end are the notes, ranging from a semi-breve (whole note) to a one hundred and twenty eighth note (a stick with five tails). The corresponding rests are also included. Naturally, dotted notes are also supported, although sadly, double dots are not. To make up for that the program does support an infinite number of tuplets. Click on the Tuplet icon and a requester will appear asking exactly what duration you want the notes to occupy. For example, three notes in the time of two, or seven in the time of six.

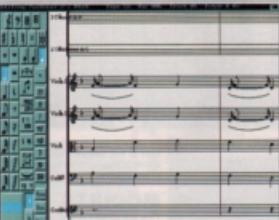
Once you've chosen these notes, you can

specify how they will be played (staccato, tenuto and normal) via the articulation icons. If these aren't enough, you can add additional note expression using the contents of the Symbols menu. These include pedal on, fermata, accents and more. If these terms seem like double Dutch to you, don't worry, they simply define the duration (gate) and playing style of a note, so an accented note would be played more aggressively (with more attack) than a non-accented one, for example.

Of course, it will come as no surprise to learn that Notator-X supports the standard accidental modifiers (sharp, flat and natural). What will come as a pleasant surprise, is the fact that it also recognises double sharps and flats – to my knowledge the only Amiga program to do so. In fact, the program can claim a lot of Amiga firsts and it's very exciting because of this.

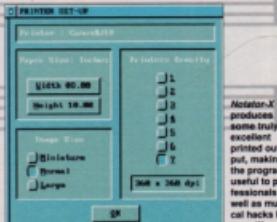
Notator X really is a musician's music program, designed by somebody who's intimately acquainted both with scored music, and the shortcomings of existing programs.

But hey, I'm getting ahead of myself again.



The program handles slurs very well. In fact it even lets you redefine the shape of each one using Bezier handles.

totally linear fashion which can be a bit stifling to one's creativity. It's initially far easier to use the program by keyboard, because the controls are intuitive and easy to use. However, although I've not yet become comfortable with the mouse controls, they do offer total control, allowing you to



IT'S IN THE LINKS

Music-X 2.0 is not so much a new program, as an addition to the existing one. This is good because the original program's easy-to-use interface is what made it so popular in the first place.

Version 2.0 gives you a whole new program called Notator-X which you can use for entering your scores. The clever thing is the way that the two programs work together. Either of them can be loaded and used as a stand-alone program. So if you're in the mood for a little sequencing, just load Music-X, whereas if it's a bit of orchestration that tickles your fancy, you only need to load Notator-X. However, this is the really good bit, if you want to try out the results of your work as you go, you can load both programs together and flip between the two. Each of them contains an option to copy data from the other, so it's a simple matter to notate a little bitily you've just played, and an equally easy matter to sequence some sheet music that you may have entered.



the mucking about associated with other, somewhat bug-ridden programs.

AND MUSIC-X?

Much as I'd love to keep on talking about Notator-X, it would be remiss of me to review the package without saying something about the less glamorous part of the partnership: Music-X.

As I mentioned before, this part of the program is essentially unchanged from the version that was released in 1990. Apart from the rather unpleasant on-screen colours, that's not a bad thing because the program was in many ways, a model of innovation and user-friendliness. If only the same could be

said for the manual which, frankly, although grammatically sound enough, does not help the novice to learn the program. It seems to be all reference and virtually no tutorial; unfortunately this is an essential requirement for a program of such complexity.

When you've created a sequence, you can modify the various events individually or collec-



The program consists of numerous related modules such as these two:

note fast than the keyboard will let you.

Anyway, entering notes is extremely easy, and it won't take long before you've built up a nice little score. Once you've laid down a few bars, there are further modifications that you can make. For example, beams, slurs and ties can only be applied to two or more notes, as can decrescendos and arpeggios. To select multiple notes, simply use the mouse to drag a box around the required notes and that's it. If you need to select notes across lots of bars, the screen resolution, display resolution and display sizes can all be altered to accommodate virtually any requirements. Altering the display resolution simply changes the space between notes so that they're easier to select individually, whilst altering the screen resolution and display size physically increases or decreases their size so that you can get more or less bars and staves on the screen at a time. The program also lets you add text to a score, which is handled as slickly as everything else.

Finally, before I finish, I must mention Notator's printed output, which is by far the best I've ever seen on a sequencer. Not only that, but it's very easy to set-up, and forces you to endure none of Music-X's one of the few sequencers specifically designed to handle samples as well as it handles MIDI instruments.

MUSIC-X :



The main window which gives you control of the sequencer via easy to use tape style controls.

said for the manual which, frankly, although grammatically sound enough, does not help the novice to learn the program. It seems to be all reference and virtually no tutorial; unfortunately this is an essential requirement for a program of such complexity.



No other program makes it quite as easy to edit complex MIDI events as MUSIC-X does. It's a joy to use its Bar and Event Editors.

MODULES

The program consists of nine inter-related editors and control modules which between them allow you to operate the program. Although designed as a sequencer, the program will let you use IFF samples as well. In fact, it's even let you load up to 64 of them at a time!

The program's main screen is the sequencer win-

dow, from where you can record your tunes in real-time. The top left of the screen is occupied by tape-style controls which allow you to specify where in a recorded sequence, additional recording or playback will commence. Recorded sequences are initially stored in a temporary buffer, and it's only once you've confirmed that you want to save them that they are added to the sequence list at the bottom of the screen. This list has room for up to 250 sequences, so there's more than enough for even the most demanding users, especially as sequences can be merged together to give more space.

When you've created a sequence, you can modify the various events individually or collec-



You can use the Keymap Editor to define complex MIDI events, ranging from a single musical note, to an entire MIDI control sequence, and even one which changes the current keymap or operates non-musical MIDI equipment such as lights

simply via the Bar Editor. For me, this is the most powerful section of the program because it makes complex MIDI operations extremely easy: far more so than any other MIDI program I've ever used.

Musical notes are displayed as bars on a piano-roll grid. They move from left to right with time, and top to bottom with pitch. In other words the lower a bar is, the lower its pitch, whilst the further to the right it is, the later in a song it will be played.

It's not just notes that can be shown on this editing screen though; every type of MIDI event can be displayed and edited too. The start and end velocities of every note can be displayed as blocks whose height denotes their amplitude. Program numbers (instrument changes) are shown as small numbered blocks. By dragging them up and down the piano roll, the instrument numbers are changed. Better still, even complex and system exclusive events such as modulation, pitch bends and aftertouch can be added and edited with the same ease.

If this graphical approach is not to your liking, you can always switch from the Bar Editor to the Event Editor. This contains the entire song in list format, with each event described textually – ideal for users of Soundtracker-style programs!

Music-X also includes a comprehensive Keymap Editor which lets you assign different events or sequences to every key of a MIDI keyboard. This means that you could, for example, assign a zone on your keyboard to automatically execute pre-recorded performances, a feature you will need if you want to use the program in a live commercial environment.

Even in its current state (I looked at a pre-release version), Music-X 2.0 looks immensely promising and I simply can't wait to use the finished product.

For more information call the Software Business on 0480 495 497 or watch out for the full review, coming soon, in CU AMIGA.

CU

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NEW NEW NEW SPECIAL OFFER

ADVANCED AMIGA ANALYZER

The Amiga is a complicated beast and when it starts playing up, it can be a real headache to locate the source of the problem. But not if you own the Advanced Amiga Analyzer. Mat Broomfield goes into analysis mode.

Like all computers, the Amiga is a complex piece of equipment that takes a while to understand. If you want to get to grips with its operating system, or how its software works, there are loads of books available to help you. If you want to find out a bit more about the hardware then you're on your own.

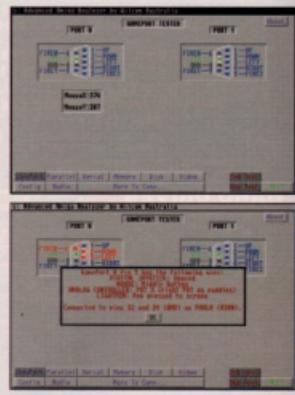
Most of the time, this lack of information isn't a problem because it's generally only programmers and dedicated enthusiasts who need to get that deeply involved in the Amiga's inner workings. However, like all intricate machines, the Amiga sometimes breaks down.

It's very rare for the computer to go completely belly up, so that you can't even get a display of some sort. Far more often, a single component will fail, perhaps intermittently at first, or it may just stop working all in one go. These failures can be a real devil to track down, but they can totally wreck your computing activities too.

With repairs costing anything from £30-£100, it's in your best interests to try and locate the source of any problems yourself. Until now, that hasn't been easy, if you didn't know the Amiga intimately, your chances were not good.

Now, thanks to the Advanced Amiga Analyzer, even the least computer-literate user can perform a full series of diagnostic tests on his Amiga.

Below: The only video test that can be performed with Advanced Amiga Analyzer is a voltage test.



The program contains representations of all the external ports. Here you see the joystick and mouse ports. The various pins even light up as you move the mouse or joystick.

FEARSOME TWOSOME

Analyzer consists of software and hardware which carry out specific tests on separate system elements. The software is the most important part of the set-up because, not only does it perform most of the tests, it also suggests where problem areas are likely to be should a fault occur.

All operations are performed via a button bank which appears at the bottom of the screen. This bank allows you to select the area to be checked, as well as letting you start and stop test runs.

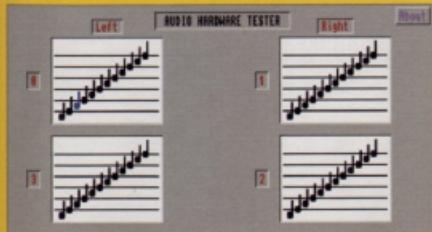
The first button on the button bank is labelled Gameport. It lets you test the status of the two joystick/mouse ports. When you select this button, the screen display shows a representation of both ports, with each pin clearly labelled.

If a device is connected to either of the ports, moving it will light up various pins on the display. In order to perform an accurate test, you should plug in the mouse, move it around and try pressing the buttons. You should then plug in a joystick and move that around too, because the ports

To the right is the pin layout for the Video port. To get further information on a particular pin, click on it with the mouse. No test is actually run from this screen, but you may check the integrity of the three main video cables by plugging them in, plugging in the external VIDEO cable into the Video port, and checking the LEDs. If any of them do not light, there is a problem with that trace.

Pin	Color
1	X-VIDEO
2	SECAM
3	GND
4	GND
5	GND
6	GND
7	GND
8	GND
9	GND
10	SYN
11	SYN
12	SYN

The Advanced Amiga Analyzer is ideal for Amiga repairers and hobbyists. In fact, the only downside you can use it to check your Amiga health by performing tests on virtually every part of the hardware.



Left: The program only performs the most superficial sound test, playing a series of notes through each sound channel.



Although the program tests your floppy drives, it seems to be testing the actual drives as much as the drives. Most of the error messages refer to healthy media and errors in the data streams.

react differently. If you have a three-button mouse or an analogue joystick, Analyzer can test them also.

If you should detect an error whilst performing the test; ie the appropriate pin doesn't light up when moving in that direction, clicking on that pin will tell you how that part of the port interfaces with the computer. This is invaluable because it tells you exactly what chips and what circuit path to examine in order to find the problem.

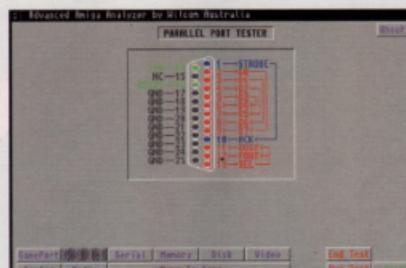
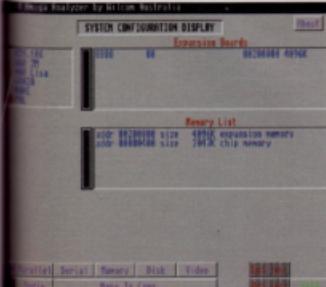
For example, if the right direction on your joystick doesn't work, you're told that the offending pin is buffered through the 74LS157 chip (U202, pin 13) and into the 8362 Denise chip (U201). This handy information makes finding a cure much easier as you can pinpoint where the fault is. There's also a help button which has full details on the tests.

However, for some reason, the software cannot tell you whether or not the appropriate power is reaching the joystick ports, and that's where the extra hardware comes in. Plug the dangling 9-pin D plug into either port and a light will be illuminated to indicate that all is well. Where no light appears, all is not well. The hardware is also used to check the power of the serial, parallel and RGB video ports.

YOU CAN'T WAGGLE THAT MISSUS

When it comes to testing the serial and parallel ports, there is nothing to waggle around to check for a response, so the hardware has to generate a signal that simulates such action. After you've selected serial or parallel from the button bar, you will be presented with a graphical representation of the appropriate port. To perform a full check, you'll need to click the run test button at the bottom of the screen. Then, in conjunction with the hardware, the program begins running a series of tests on the

The system configuration gives a summary of the components in your computer so you know what can and can't be upgraded.



When it comes to testing the serial and parallel ports, you'll need to plug in the extra hardware. The program then automatically tests them for you.

various pins. If an error is detected, the offending pin is highlighted and information about that pin's function is given as a diagnostic aid.

Not all of the tests involve testing external ports. The memory test for example, checks the status of all RAM, including expansion memory. It does this by writing to and reading from the entire memory in 256K blocks (small enough for you to locate any particular chips that may have failed). If any errors are discovered, the offending memory address is listed at the bottom of the screen.

The disk drive checking section is designed to look for faults on any drives attached to the Amiga. It does this by performing read and read/write tests. If a fault occurs, a variety of error numbers may be generated, and although most of these are more to do with the structure of the data on the disk, they can be used to detect faults such as misaligned or damaged heads.

Unfortunately, there doesn't seem to be a way of differentiating between the various types of error, but that's not really a weakness in the program.

The Audio test is unsophisticated, but at least it lets you check whether or not all your Amiga's sound channels are working. It does this by playing a short scale of notes across each of the four channels, one after the other, whilst highlighting the notes on-screen.

The idea is that if your Amiga misses a note, you'll know it. To be honest, I don't believe there are any faults which will knock out a single note or even a single sound channel, so I feel that this option may have been included to satisfy the inexperienced user who tends to like lots of flashing lights and beeps!

The video section is not so much a test as an information screen. They say in the manual that the only test that can be easily applied to the video port is to check whether or not power's getting to it. I would have thought that some sort of test card

might have been useful to help ensure that the RGB lines were working.

The final section is labelled Config and it's especially useful for those occasions when you need to know exactly what chips are lurking inside your Amiga. It reports the ROM, Agnus, Denise, CPU and FPU versions as well as the display mode. It also displays a list of all expansion boards and a summarised memory map. Whilst this last section is useful enough, SysInfo does offer a more complete system summary.

CONCLUSION

If you only own an A500, or 600 perhaps, it would be very hard to justify the price of Advanced Amiga Analyzer. If, however, you own several Amigas, or you belong to a group of Amiga-owning friends, or even an Amiga club, this is the very thing you need.

Analyzer takes all the uncertainty out of a faulty computers and lets you quickly establish whether a fault is software or hardware rooted, and in the case of the latter, gives you valuable advice in establishing a solution. Amiga repairers can hardly afford not to use this kit.

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CD-ROM

how to get it connected to your Amiga

As the popularity of CD-ROMs increases, John Kennedy looks at how you can gain access to these shiny 600Mb discs no matter what Amiga you own.

First came the CDTV, but the world wasn't ready. An Amiga in a black hi-fi box with a CD player? What would I want one of those for? Then came the CD32, and this time the world was ready. A games console that has an Amiga inside? Where can I get one? Both machines have something in common – they both use CD-ROM technology which can store huge amounts of information. One important point though: CD-ROMS might look exactly the same as audio CDs, but they won't work in your mid system.

CD-ROMS

A single CD-ROM disk can contain about 600Mb of uncompressed data, which is roughly as much information as about 600 floppy disks. Each disk only costs a few pounds to manufacture and are sold for about £20. Compare that to a 600Mb hard drive which would set you back about £600.

Before we go any further, some very important points need to be made. In the same way that not all floppy disks will work on different computer systems, not all CD-ROM systems are compatible. You can't

The 17-Bit Disk Copier © Almathera 1993

Click here for HELP or press Esc+Help

Click here to DRY-DISK or press Enter

2004 INTERNE RHE VISION (INFO)

2005 FETAL MUSON (GAME)

2006 BODTHAS (UTILITY)

2007 SPEEDIE HE (UTILITY)

2008 VR (GAME)

2009 VOR + DOR (GAME)

2010 F-COPYPRESS (UTILITY)

At last a comprehensive Biscaynas program on the Relga, also on the disk are a few other utils and games all written by the same author, an extremely enjoyable disk. Thanks to Richard Stedley for sending it to us.

buy a game marked CD1 and expect to run it on an Amiga; for exactly the same reason you can't buy a PC version of a game and expect to run that on an Amiga either. It might be possible to read the data on the disk (all disks use the ISO9660 standard), but that's not always good enough.

For example, using CrossDOS you can examine the contents of any

17-Bit Software were one of the first companies off the mark to supply software on CD. PC disk. You can copy the files over onto your own computer disks, but you can't run the programs. PC and Amiga computers use completely different processors and so the programs themselves are completely incompatible.

For similar reasons, games sold on CD for the CD32 (and CDTV if you can find any) won't always work on other hardware platforms. Games for the CD32 are very likely to use the AGA chipset, and the CD32 also has the unique AKIKO graphics chip. Adding a CD-ROM player to an A1200 or A4000 will probably not enable games to run, unless they are specifically designed to do so.

Therefore, avoid buying CD32/TV specific software for an Amiga fitted with a normal CD-ROM drive. However, in some rare instances, you might be lucky – *Turrican II* runs if you disable CPU caches and start it from the shell, but generally the

The PlayCD utility is used to control the play back of standard audio CDs. The music comes either through the headphones jack at the front of the player, or through the Amiga's integral mixer if you have an A4000.

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Volume

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drives, and A4000 owners can actually use four – if there is room inside the case for them all.

Getting hold of an IDE interface for the Amiga has been rather difficult at late, and this card is certainly the cheapest option around.

Using the Tandem on the A4000 to control the existing IDE drives actually speeds up transfer rates a little. A Connor drive jumped from 477,000 to 886,000 bytes per second which was a nice bonus. Another bonus is the support for the IDE Syquest SQ3105A which will set you back £500–£600 but uses £80 removable 105Mb cartridges.

The second connector on the Tandem card is even more interesting – it's a PC-style CDROM interface for Mitsumi LU005 and FX001 drives. These drives are extremely popular with clone owners, and getting hold of them definitely isn't a problem.

Attaching your hardware isn't difficult; fitting the cabling is as easy as tying a shoe lace. Mounting the hardware is another problem, but again it's not particularly hard unless you have an A4000.

SOFTWARE

The interface hardware is only half the fun, as it takes some pretty clever software to introduce AmigaDOS to the world of CD-ROMs.

The Tandem installation procedure automatically sticks all the software you need onto your system disk, and when you place a CD-ROM disk in the player's tray it pops on the Workbench. There's no fuss running ParNet or weird CLI commands, it simply whirs a tad and you're ready to go.

The file system is fast and efficient and you soon forget that the CD-ROM drive is anything special – it's just another icon on your Workbench.

Unfortunately, the software only supports single session disks, but that is a situation which is bound to change with any future upgrades.

MUSIC

A little program called PlayCD is a bonus that will help while away those long hours spend word processing... or whatever it is you do with your Amiga in private. PlayCD allows you to stick a normal audio CD in the drive and provides a CQ player window to operate it. The music is relayed through the CD-ROM drive's audio interface which

means that you can listen on headphones whilst your Amiga is compiling your latest C program.

The only drawback is the lack of ARexx support, which would have opened the system up to some real multimedia applications.

CONCLUSION

The price of this card might seem relatively low, but bear in mind that a similar card for a PC would cost about £20. And the low-chip count means that even at £70 the Tandem is over-priced from a hardware point of view.

If you plan on using it to add a hard drive to your system, bear in mind it is a half height card, with nowhere to physically mount a drive. The software support is good though – although a few more utilities and multi-session wouldn't go amiss – and the bonus of a good IDE hard drive interface means the Tandem is a card that has been eagerly awaited.

Hidden in the documentation is talk of a PCMCIA card version which, if it ever saw the light of day, would revolutionise the A1200 and A600 expansion market. **CU**

Note: Gasteiner (tel: 081 345 6000) sell the Tandem card and a Mitsumi CD-ROM drive together

See next month's CU AMIGA where we review more CD-ROM drives in depth.

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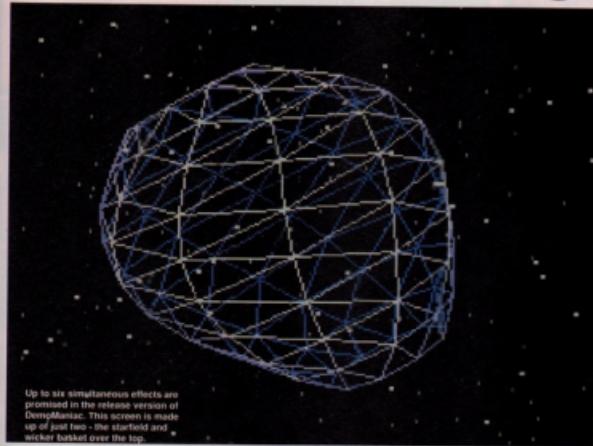
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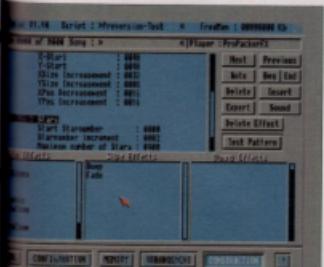
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Demomaniac



"Power to the people!", as Citizen Smith would say. That's what Demo Maniac's all about - the power to perform cunning stunts of technical trickery, without having to learn the ins and outs of complex assembler programming. All of the effects on this page, and plenty more besides, are available to beginners.



We've all seen demos that do amazing things with the Amiga; spewing out psychedelic colours, taking us on trips through the galaxies, and pumping out pounding tunes. The trouble is, behind the hypnotic graphics and sounds are years of experience in programming the Amiga. You can't learn how to code real time bitmap zooms at 50Hz from a book - sweat, toll and plenty of ingenuity are essential if you want to cut it in the world of demos, but now that could all change, with the release of DemoManiac, potentially the most powerful piece of demo development software yet seen.

All of the graphics on this page were created

Whole vector landscapes can be created from smaller objects. A vector designer will be included with the main program.

with a pre-release version, but as you can see, even at this stage it's capable of producing some impressive visuals. The best part is that none of this involved even touching the keyboard, everything was compiled using just the mouse.

Simplicity is the key. The idea is that you pick your effect from the list provided, tweak its speed, colours and other parameters, then grab another effect from the list to add to the first until you get it just the way you want it to be.

Your own logos, pictures and animations created with your favourite art package can also be loaded in, and mixed up with the rest of the demo. IFF sound effects and tracker modules can then be added, in complete sync with all of your visuals.

VIDEO VIRTUOSO

DemoManiac could be just the ticket for adventurous DIY video producers. Whereas other video effects software can be sluggish and slow, all of the effects here are generated in real time, and the ability to mix these with animations created



Light-sourced vectors are just one of the many built-in effects that will be included with the final release of Demomaniac.

with dedicated animation and ray-tracing packages has huge potential.

DemoManiac should be available by the time you read this. Look out for the full review in the next issue. **CU**

For a free information pack, write to CU DemoManiac Infopack, Black Legend UK Ltd, Fulling Mill Barn, Mill Lane, Welwyn, Herts, AL6 5NP. Tel: 0438 840003. Price: £25.99.

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You know that sinking feeling you get when you've left home for a weekend on a remote mountain top and realise that you've left the sandwich toaster or the oven on at home?

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On Disk: Workbench Management System v2.8, plus playable demos of The Patrician and F1 Challenge.
Inside: Full Motion Video examined.
Inside: Zohar 2 and Dune II reviewed, plus Vista Pro 2 and buyers guides to DTP packages and joysticks.

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On Disk: Interwar, a completely spelling word processor, plus a playable demo of Virgin's Apocalypsis.
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On Disk: Gold Disk's Advantage - an accounts package, plus exclusive (exclusively) demos of Soccer Kid and F17A.
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January 1994

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On Disk: Sensible Software's Shoot 'em up Construction Kit, Fent Grabber, plus a fully updated version of Metal Kontakt (1Mb only). Inside: Opaint vs Brilliance: the showdown, Vidi 12/24 RT, Paintill multimedia, Beneath a Steel Sky, Cannon Fodder, Zool 2.

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PD SCENE

Right, now you've arrived, can we begin?
Resident demo fan Tony Horgan takes you through the fun side of this month's public domain mailbag.



FULL MOON demo

Bit of a fave in the office, this one from Virtual Dreams. If you like your visual effects on the trippy side, this should be right up your global highway. First up is a very smooth and relaxing intro that takes you on a slow helicopter ride around some mountains. Then, after an excellent fire effect, it's off to a Wölfenstein-type 3D maze, with slick texture-mapped walls. After that there's a rotating dot-landscape and an unentertaining vector sequence, but it picks up again with some good 3D sine-lines. Liquid plasma of the highest order crops up next, followed by some brain-melting bitmap contortions. Yummy - I love it.

Available from: Visage Computers, 18 Station Road, Ilkeston, Derbyshire, DE7 5LD.
 Tel: 0602 444501. Price: £2.00 including P+P. AGA only.

90%

ARTE demo

What a feast! If you're one of those people who loves wibbly colours and trippy 3D effects, you're going to love this one from Sainly. First up is a neat 3D tunnel, made up of real-time-scaled texture maps. Next, is an impressive bit of Dot-style art, plenty more of which crops up throughout the demo. After some more 3D zooms and a spherical text ladder, there's a spot-blurred tunnel sequence, followed by a slimy contortion-rotation thing.

Then comes the best bit for me: a gorgeous blurred plasma effect that zooms and pulses in and out of the screen. The brainmelting contours with yet more indecipherable colour patterns and effects, are punctuated off and on a 3D vector sequence. Funky guitar licks give the soundtrack a report, and the continual Goll tributes add a bit of style to the whole thing. An excellent musical disk for the visually-stimulated.

Available from: 17th Floor Offices, 28 Market Street, Wakefield, West Yorkshire, WF1 1DR. Tel: 0224 366982. Disk no. 2968. Price: £2.00 including P+P.

90%

SEVEN SEAS slideshow



SEVEN SEAS slideshow

We've seen some brilliant AGA slideshows recently. This one from Andromeda isn't the best, but there are some highlights. The thirteen hand-drawn pictures are mostly executed in fine-honoured fantasy style. Standard stuff ranging from landscapes to the usual scantily-clad female warriors. Most of pictures look pretty good at first, until you notice some of the perspective and scale problems. Not a bad effort though.

Available from: Your Choice Software, 144 London Road, Sheffield. Tel: 0742 555894. Disk no. 0419 a+b. Price: £1.98 including P+P.

65%

TALISMAN game

Adventure games are rare in the public domain, and decent adventure games are even scarcer, so it's good to see something like Talisman turning up in the mailbag. It looks like an old text adventure at first, but you don't actually enter any text from the keyboard. All your actions are carried out with the mouse, by clicking on the nine command buttons and using the compass directions. Text descriptions of the locations appear in the bottom half of the screen, with illustrations in the top corner. It's mainly the presentation that makes the game, as the control method can be a bit limiting and the scenario is standard fantasy stuff. Nevertheless, there's plenty of orc-bashing adventuring on offer.

Available from: Jorvik Public Domain, 22 Hemlock Avenue, York, YO3 9DG. Disk no. GA 0096 a+b. Price: £2.08 including P+P.

80%



Pollymorph

101 1992 Andrew Campbell



ASSASSINS 148 game compilation

Yet another trio of free games have been loaded onto the latest Assassins compilation. Best of the three is Nostalgia, a clone of that much-loved C64 shoot 'em up Unidrum. Just like the original, it's a fast-moving horizontally-scrolling shoot 'em up, played over a series of dreadnoughts (that's big long spaceships to you and me). Most of the game is as it was in the original, so you still get the simple "bas-relief" graphics (remember them, they look like Wedgwood china) and snaky aliens swarm about the levels, while you dodge the walls and shoot the gun turrets. Nostalgia fans will lap it up for the first five minutes, but others will see it for the simple dated game it really is.

Also on the disk you get a version of Mastermind, and a variation on the Soko-Ban puzzle game theme. Not a bad compilation in all, especially as a lot of other PD game disks would be put to better use as drink coasters.

Available from: Roberta Smith DTP, 190 Fallopian Way, Hampstead Garden Suburb, London, NW11 5JE. Disk no. ASI 148. Price: £1.40 including P+P.

76%



EXODUS ON LARD

demo

Stylish video clips are the highlights in this, the latest graduate from the Jesus on Es school of rave demos. Most of the visuals are moody images on a black background, but the single-colour animations and strobed logos are jazzed up with a bit of colour-cycling. The soundtrack is a good pumping technoid piece, backed with a shuffling Funky Drummed rhythm. Baggy, and a bit loose at the seams, Exodus on Lard entertains but it isn't that stunning.

Available from: PD Soft, 1 Bryant Avenue,
Southend on Sea, Essex, SS1 2YD. Tel:

0702 466933. Disk no. 3666
Price: £3.00 including P+P.



MENTAL RAVES 4

music

music

For those like the harder side of techno, this is a simple music demo that doesn't bother with a demo front-end, concentrating instead on the sonics. It's a single soundtracker module using distorted bass drums, frantic high hats, rasping chords and loads of lovely squeaky TB 303 basslines. Thanks to some clever programming, the 303 lines aren't just straight loops, you get that evolving snakey sound as the filter knobs are twiddled. Not gabba, not hardcore, but harder than

average. Nice one.
Available from: PD Soft, 1 Bryant Avenue, Southend on Sea, Essex, SS2 2YD. Tel: 0702 466933. Price: £3.00 plus 50p P+P.

81%



COMPLEX ORIGIN

A variety of sequences and effects are on show in this 2-disk AGA-only demo, which starts out with some nifty snatches of ray-traced and fractal animation. Next is a real time vector mini-movie, with a trendy *Lawnmower Man* kind of tunnel trip. Spinning bitmaps precede an impressive *Wolfenstein 3D* maze section.

Available from: Visage Computers, 18 Station Road, Ilkeston, Derbyshire, DE7 5LD. Tel: 0602 444501. Price: £2.00 including P+P. AGA only. **79%**



CYCLIC
demo

Very simple, this one. It's a series of colour-cycled images that are just perfect for that Condor moment. There are the usual tunnels, as hypnotic as ever, along with some more original patterns. It's all backed by a mellow ambient soundtrack. A great chill-out disc. More of this please!

soundtrack. A spot-on chill-out demo. More info available from: Barkin Mad, 18 Rhyber Avenue, Lanark, Lanarkshire, ML11 7AL. Disk no. 0375. Price: £1.25 including P+P.



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UT 570 DATA TUTOR	SA 013 TREASURE HUNT	AI 910 TREASURE HUNT 3	BU 030 DATA TUTOR	ED 052 ACCOUNTMASTER V2.10	GA 504 MAD (AGA)	PD 11 DATA TUTOR	ED 053 DATA TUTOR	GA 505 JETSON (AGA)	YOUR CHOICE		
UT 571 DATA TUTOR	SA 014 TREASURE HUNT	AI 911 TREASURE HUNT 4	BU 030 DATA TUTOR	ED 054 TEXTENGINER v1.6	GA 506 MAD (AGA)	PD 11 DATA TUTOR	ED 055 DATA TUTOR	GA 507 JETSON (AGA)	39 LAMBTON RD		
UT 573 DATA TUTOR	SA 015 TREASURE HUNT	AI 912 TREASURE HUNT 5	BU 030 DATA TUTOR	ED 056 EASYSCHOOL v1.1	GA 508 MAD (AGA)	PD 11 DATA TUTOR	ED 057 DATA TUTOR	GA 509 JETSON (AGA)	CHARLTON CUM HARDY		
UT 574 DATA TUTOR	SA 016 TREASURE HUNT	AI 913 TREASURE HUNT 6	BU 030 DATA TUTOR	ED 058 EASYSCHOOL v1.2	GA 510 MAD (AGA)	PD 11 DATA TUTOR	ED 059 DATA TUTOR	GA 511 JETSON (AGA)	MANCHESTER M21 0ZJ		
UT 575 DATA TUTOR	SA 017 TREASURE HUNT	AI 914 TREASURE HUNT 7	BU 030 DATA TUTOR	ED 060 FAVOURITE ANALYSER	GA 512 MAD (AGA)	PD 11 DATA TUTOR	ED 061 DATA TUTOR	GA 513 JETSON (AGA)	061 881 8994		
UT 576 DATA TUTOR	SA 018 TREASURE HUNT	AI 915 TREASURE HUNT 8	BU 030 DATA TUTOR	ED 062 FAVOURITE ANALYSER	GA 514 MAD (AGA)	PD 11 DATA TUTOR	ED 062 DATA TUTOR	GA 515 JETSON (AGA)			
UT 577 DATA TUTOR	SA 019 TREASURE HUNT	AI 916 TREASURE HUNT 9	BU 030 DATA TUTOR	ED 063 FAVOURITE ANALYSER	GA 516 MAD (AGA)	PD 11 DATA TUTOR	ED 063 DATA TUTOR	GA 517 JETSON (AGA)			
UT 578 DATA TUTOR	SA 020 TREASURE HUNT	AI 917 TREASURE HUNT 10	BU 030 DATA TUTOR	ED 064 FAVOURITE ANALYSER	GA 518 MAD (AGA)	PD 11 DATA TUTOR	ED 064 DATA TUTOR	GA 519 JETSON (AGA)			
UT 579 DATA TUTOR	SA 021 TREASURE HUNT	AI 918 TREASURE HUNT 11	BU 030 DATA TUTOR	ED 065 FAVOURITE ANALYSER	GA 520 MAD (AGA)	PD 11 DATA TUTOR	ED 065 DATA TUTOR	GA 521 JETSON (AGA)			
UT 580 DATA TUTOR	SA 022 TREASURE HUNT	AI 919 TREASURE HUNT 12	BU 030 DATA TUTOR	ED 066 FAVOURITE ANALYSER	GA 522 MAD (AGA)	PD 11 DATA TUTOR	ED 066 DATA TUTOR	GA 523 JETSON (AGA)			
UT 581 DATA TUTOR	SA 023 TREASURE HUNT	AI 920 TREASURE HUNT 13	BU 030 DATA TUTOR	ED 067 FAVOURITE ANALYSER	GA 524 MAD (AGA)	PD 11 DATA TUTOR	ED 067 DATA TUTOR	GA 525 JETSON (AGA)			
UT 582 DATA TUTOR	SA 024 TREASURE HUNT	AI 921 TREASURE HUNT 14	BU 030 DATA TUTOR	ED 068 FAVOURITE ANALYSER	GA 526 MAD (AGA)	PD 11 DATA TUTOR	ED 068 DATA TUTOR	GA 527 JETSON (AGA)			
UT 583 DATA TUTOR	SA 025 TREASURE HUNT	AI 922 TREASURE HUNT 15	BU 030 DATA TUTOR	ED 069 FAVOURITE ANALYSER	GA 528 MAD (AGA)	PD 11 DATA TUTOR	ED 069 DATA TUTOR	GA 529 JETSON (AGA)			
UT 584 DATA TUTOR	SA 026 TREASURE HUNT	AI 923 TREASURE HUNT 16	BU 030 DATA TUTOR	ED 070 FAVOURITE ANALYSER	GA 530 MAD (AGA)	PD 11 DATA TUTOR	ED 070 DATA TUTOR	GA 531 JETSON (AGA)			
UT 585 DATA TUTOR	SA 027 TREASURE HUNT	AI 924 TREASURE HUNT 17	BU 030 DATA TUTOR	ED 071 FAVOURITE ANALYSER	GA 532 MAD (AGA)	PD 11 DATA TUTOR	ED 071 DATA TUTOR	GA 533 JETSON (AGA)			
UT 586 DATA TUTOR	SA 028 TREASURE HUNT	AI 925 TREASURE HUNT 18	BU 030 DATA TUTOR	ED 072 FAVOURITE ANALYSER	GA 534 MAD (AGA)	PD 11 DATA TUTOR	ED 072 DATA TUTOR	GA 535 JETSON (AGA)			
UT 587 DATA TUTOR	SA 029 TREASURE HUNT	AI 926 TREASURE HUNT 19	BU 030 DATA TUTOR	ED 073 FAVOURITE ANALYSER	GA 536 MAD (AGA)	PD 11 DATA TUTOR	ED 073 DATA TUTOR	GA 537 JETSON (AGA)			
UT 588 DATA TUTOR	SA 030 TREASURE HUNT	AI 927 TREASURE HUNT 20	BU 030 DATA TUTOR	ED 074 FAVOURITE ANALYSER	GA 538 MAD (AGA)	PD 11 DATA TUTOR	ED 074 DATA TUTOR	GA 539 JETSON (AGA)			
UT 589 DATA TUTOR	SA 031 TREASURE HUNT	AI 928 TREASURE HUNT 21	BU 030 DATA TUTOR	ED 075 FAVOURITE ANALYSER	GA 540 MAD (AGA)	PD 11 DATA TUTOR	ED 075 DATA TUTOR	GA 541 JETSON (AGA)			
UT 590 DATA TUTOR	SA 032 TREASURE HUNT	AI 929 TREASURE HUNT 22	BU 030 DATA TUTOR	ED 076 FAVOURITE ANALYSER	GA 542 MAD (AGA)	PD 11 DATA TUTOR	ED 076 DATA TUTOR	GA 543 JETSON (AGA)			
UT 591 DATA TUTOR	SA 033 TREASURE HUNT	AI 930 TREASURE HUNT 23	BU 030 DATA TUTOR	ED 077 FAVOURITE ANALYSER	GA 544 MAD (AGA)	PD 11 DATA TUTOR	ED 077 DATA TUTOR	GA 545 JETSON (AGA)			
UT 592 DATA TUTOR	SA 034 TREASURE HUNT	AI 931 TREASURE HUNT 24	BU 030 DATA TUTOR	ED 078 FAVOURITE ANALYSER	GA 546 MAD (AGA)	PD 11 DATA TUTOR	ED 078 DATA TUTOR	GA 547 JETSON (AGA)			
UT 593 DATA TUTOR	SA 035 TREASURE HUNT	AI 932 TREASURE HUNT 25	BU 030 DATA TUTOR	ED 079 FAVOURITE ANALYSER	GA 548 MAD (AGA)	PD 11 DATA TUTOR	ED 079 DATA TUTOR	GA 549 JETSON (AGA)			
UT 594 DATA TUTOR	SA 036 TREASURE HUNT	AI 933 TREASURE HUNT 26	BU 030 DATA TUTOR	ED 080 FAVOURITE ANALYSER	GA 550 MAD (AGA)	PD 11 DATA TUTOR	ED 080 DATA TUTOR	GA 551 JETSON (AGA)			
UT 595 DATA TUTOR	SA 037 TREASURE HUNT	AI 934 TREASURE HUNT 27	BU 030 DATA TUTOR	ED 081 FAVOURITE ANALYSER	GA 552 MAD (AGA)	PD 11 DATA TUTOR	ED 081 DATA TUTOR	GA 553 JETSON (AGA)			
UT 596 DATA TUTOR	SA 038 TREASURE HUNT	AI 935 TREASURE HUNT 28	BU 030 DATA TUTOR	ED 082 FAVOURITE ANALYSER	GA 554 MAD (AGA)	PD 11 DATA TUTOR	ED 082 DATA TUTOR	GA 555 JETSON (AGA)			
UT 597 DATA TUTOR	SA 039 TREASURE HUNT	AI 936 TREASURE HUNT 29	BU 030 DATA TUTOR	ED 083 FAVOURITE ANALYSER	GA 556 MAD (AGA)	PD 11 DATA TUTOR	ED 083 DATA TUTOR	GA 557 JETSON (AGA)			
UT 598 DATA TUTOR	SA 040 TREASURE HUNT	AI 937 TREASURE HUNT 30	BU 030 DATA TUTOR	ED 084 FAVOURITE ANALYSER	GA 558 MAD (AGA)	PD 11 DATA TUTOR	ED 084 DATA TUTOR	GA 559 JETSON (AGA)			
UT 599 DATA TUTOR	SA 041 TREASURE HUNT	AI 938 TREASURE HUNT 31	BU 030 DATA TUTOR	ED 085 FAVOURITE ANALYSER	GA 560 MAD (AGA)	PD 11 DATA TUTOR	ED 085 DATA TUTOR	GA 561 JETSON (AGA)			
UT 600 DATA TUTOR	SA 042 TREASURE HUNT	AI 939 TREASURE HUNT 32	BU 030 DATA TUTOR	ED 086 FAVOURITE ANALYSER	GA 562 MAD (AGA)	PD 11 DATA TUTOR	ED 086 DATA TUTOR	GA 563 JETSON (AGA)			
UT 601 DATA TUTOR	SA 043 TREASURE HUNT	AI 940 TREASURE HUNT 33	BU 030 DATA TUTOR	ED 087 FAVOURITE ANALYSER	GA 564 MAD (AGA)	PD 11 DATA TUTOR	ED 087 DATA TUTOR	GA 565 JETSON (AGA)			
UT 602 DATA TUTOR	SA 044 TREASURE HUNT	AI 941 TREASURE HUNT 34	BU 030 DATA TUTOR	ED 088 FAVOURITE ANALYSER	GA 566 MAD (AGA)	PD 11 DATA TUTOR	ED 088 DATA TUTOR	GA 567 JETSON (AGA)			
UT 603 DATA TUTOR	SA 045 TREASURE HUNT	AI 942 TREASURE HUNT 35	BU 030 DATA TUTOR	ED 089 FAVOURITE ANALYSER	GA 568 MAD (AGA)	PD 11 DATA TUTOR	ED 089 DATA TUTOR	GA 569 JETSON (AGA)			
UT 604 DATA TUTOR	SA 046 TREASURE HUNT	AI 943 TREASURE HUNT 36	BU 030 DATA TUTOR	ED 090 FAVOURITE ANALYSER	GA 570 MAD (AGA)	PD 11 DATA TUTOR	ED 090 DATA TUTOR	GA 571 JETSON (AGA)			
UT 605 DATA TUTOR	SA 047 TREASURE HUNT	AI 944 TREASURE HUNT 37	BU 030 DATA TUTOR	ED 091 FAVOURITE ANALYSER	GA 572 MAD (AGA)	PD 11 DATA TUTOR	ED 091 DATA TUTOR	GA 573 JETSON (AGA)			
UT 606 DATA TUTOR	SA 048 TREASURE HUNT	AI 945 TREASURE HUNT 38	BU 030 DATA TUTOR	ED 092 FAVOURITE ANALYSER	GA 574 MAD (AGA)	PD 11 DATA TUTOR	ED 092 DATA TUTOR	GA 575 JETSON (AGA)			
UT 607 DATA TUTOR	SA 049 TREASURE HUNT	AI 946 TREASURE HUNT 39	BU 030 DATA TUTOR	ED 093 FAVOURITE ANALYSER	GA 576 MAD (AGA)	PD 11 DATA TUTOR	ED 093 DATA TUTOR	GA 577 JETSON (AGA)			
UT 608 DATA TUTOR	SA 050 TREASURE HUNT	AI 947 TREASURE HUNT 40	BU 030 DATA TUTOR	ED 094 FAVOURITE ANALYSER	GA 578 MAD (AGA)	PD 11 DATA TUTOR	ED 094 DATA TUTOR	GA 579 JETSON (AGA)			
UT 609 DATA TUTOR	SA 051 TREASURE HUNT	AI 948 TREASURE HUNT 41	BU 030 DATA TUTOR	ED 095 FAVOURITE ANALYSER	GA 580 MAD (AGA)	PD 11 DATA TUTOR	ED 095 DATA TUTOR	GA 581 JETSON (AGA)			
UT 610 DATA TUTOR	SA 052 TREASURE HUNT	AI 949 TREASURE HUNT 42	BU 030 DATA TUTOR	ED 096 FAVOURITE ANALYSER	GA 582 MAD (AGA)	PD 11 DATA TUTOR	ED 096 DATA TUTOR	GA 583 JETSON (AGA)			
UT 611 DATA TUTOR	SA 053 TREASURE HUNT	AI 950 TREASURE HUNT 43	BU 030 DATA TUTOR	ED 097 FAVOURITE ANALYSER	GA 584 MAD (AGA)	PD 11 DATA TUTOR	ED 097 DATA TUTOR	GA 585 JETSON (AGA)			
UT 612 DATA TUTOR	SA 054 TREASURE HUNT	AI 951 TREASURE HUNT 44	BU 030 DATA TUTOR	ED 098 FAVOURITE ANALYSER	GA 586 MAD (AGA)	PD 11 DATA TUTOR	ED 098 DATA TUTOR	GA 587 JETSON (AGA)			
UT 613 DATA TUTOR	SA 055 TREASURE HUNT	AI 952 TREASURE HUNT 45	BU 030 DATA TUTOR	ED 099 FAVOURITE ANALYSER	GA 588 MAD (AGA)	PD 11 DATA TUTOR	ED 099 DATA TUTOR	GA 589 JETSON (AGA)			
UT 614 DATA TUTOR	SA 056 TREASURE HUNT	AI 953 TREASURE HUNT 46	BU 030 DATA TUTOR	ED 100 FAVOURITE ANALYSER	GA 590 MAD (AGA)	PD 11 DATA TUTOR	ED 100 DATA TUTOR	GA 591 JETSON (AGA)			
UT 615 DATA TUTOR	SA 057 TREASURE HUNT	AI 954 TREASURE HUNT 47	BU 030 DATA TUTOR	ED 101 FAVOURITE ANALYSER	GA 592 MAD (AGA)	PD 11 DATA TUTOR	ED 101 DATA TUTOR	GA 593 JETSON (AGA)			
UT 616 DATA TUTOR	SA 058 TREASURE HUNT	AI 955 TREASURE HUNT 48	BU 030 DATA TUTOR	ED 102 FAVOURITE ANALYSER	GA 594 MAD (AGA)	PD 11 DATA TUTOR	ED 102 DATA TUTOR	GA 595 JETSON (AGA)			
UT 617 DATA TUTOR	SA 059 TREASURE HUNT	AI 956 TREASURE HUNT 49	BU 030 DATA TUTOR	ED 103 FAVOURITE ANALYSER	GA 596 MAD (AGA)	PD 11 DATA TUTOR	ED 103 DATA TUTOR	GA 597 JETSON (AGA)			
UT 618 DATA TUTOR	SA 060 TREASURE HUNT	AI 957 TREASURE HUNT 50	BU 030 DATA TUTOR	ED 104 FAVOURITE ANALYSER	GA 598 MAD (AGA)	PD 11 DATA TUTOR	ED 104 DATA TUTOR	GA 599 JETSON (AGA)			
UT 619 DATA TUTOR	SA 061 TREASURE HUNT	AI 958 TREASURE HUNT 51	BU 030 DATA TUTOR	ED 105 FAVOURITE ANALYSER	GA 600 MAD (AGA)	PD 11 DATA TUTOR	ED 105 DATA TUTOR	GA 601 JETSON (AGA)			
UT 620 DATA TUTOR	SA 062 TREASURE HUNT	AI 959 TREASURE HUNT 52	BU 030 DATA TUTOR	ED 106 FAVOURITE ANALYSER	GA 602 MAD (AGA)	PD 11 DATA TUTOR	ED 106 DATA TUTOR	GA 603 JETSON (AGA)			
UT 621 DATA TUTOR	SA 063 TREASURE HUNT	AI 960 TREASURE HUNT 53	BU 030 DATA TUTOR	ED 107 FAVOURITE ANALYSER	GA 604 MAD (AGA)	PD 11 DATA TUTOR	ED 107 DATA TUTOR	GA 605 JETSON (AGA)			
UT 622 DATA TUTOR	SA 064 TREASURE HUNT	AI 961 TREASURE HUNT 54	BU 030 DATA TUTOR	ED 108 FAVOURITE ANALYSER	GA 606 MAD (AGA)	PD 11 DATA TUTOR	ED 108 DATA TUTOR	GA 607 JETSON (AGA)			
UT 623 DATA TUTOR	SA 065 TREASURE HUNT	AI 962 TREASURE HUNT 55	BU 030 DATA TUTOR	ED 109 FAVOURITE ANALYSER	GA 608 MAD (AGA)	PD 11 DATA TUTOR	ED 109 DATA TUTOR	GA 609 JETSON (AGA)			
UT 624 DATA TUTOR	SA 066 TREASURE HUNT	AI 963 TREASURE HUNT 56	BU 030 DATA TUTOR	ED 110 FAVOURITE ANALYSER	GA 610 MAD (AGA)	PD 11 DATA TUTOR	ED 110 DATA TUTOR	GA 611 JETSON (AGA)			
UT 625 DATA TUTOR	SA 067 TREASURE HUNT	AI 964 TREASURE HUNT 57	BU 030 DATA TUTOR	ED 111 FAVOURITE ANALYSER	GA 612 MAD (AGA)	PD 11 DATA TUTOR	ED 111 DATA TUTOR	GA 613 JETSON (AGA)			
UT 626 DATA TUTOR	SA 068 TREASURE HUNT	AI 965 TREASURE HUNT 58	BU 030 DATA TUTOR	ED 112 FAVOURITE ANALYSER	GA 614 MAD (AGA)	PD 11 DATA TUTOR	ED 112 DATA TUTOR	GA 615 JETSON (AGA)			
UT 627 DATA TUTOR	SA 069 TREASURE HUNT	AI 966 TREASURE HUNT 59	BU 030 DATA TUTOR	ED 113 FAVOURITE ANALYSER	GA 616 MAD (AGA)	PD 11 DATA TUTOR	ED 113 DATA TUTOR	GA 617 JETSON (AGA)			
UT 628 DATA TUTOR	SA 070 TREASURE HUNT	AI 967 TREASURE HUNT 60	BU 030 DATA TUTOR	ED 114 FAVOURITE ANALYSER	GA 618 MAD (AGA)	PD 11 DATA TUTOR	ED 114 DATA TUTOR	GA 619 JETSON (AGA)			
UT 629 DATA TUTOR	SA 071 TREASURE HUNT	AI 968 TREASURE HUNT 61	BU 030 DATA TUTOR	ED 115 FAVOURITE ANALYSER	GA 620 MAD (AGA)	PD 11 DATA TUTOR	ED 115 DATA TUTOR	GA 621 JETSON (AGA)			
UT 630 DATA TUTOR	SA 072 TREASURE HUNT	AI 969 TREASURE HUNT 62	BU 030 DATA TUTOR	ED 116 FAVOURITE ANALYSER	GA 622 MAD (AGA)	PD 11 DATA TUTOR	ED 116 DATA TUTOR	GA 623 JETSON (AGA)			
UT 631 DATA TUTOR	SA 073 TREASURE HUNT	AI 970 TREASURE HUNT 63	BU 030 DATA TUTOR	ED 117 FAVOURITE ANALYSER	GA 624 MAD (AGA)	PD 11 DATA TUTOR	ED 117 DATA TUTOR	GA 625 JETSON (AGA)			
UT 632 DATA TUTOR	SA 074 TREASURE HUNT	AI 971 TREASURE HUNT 64	BU 030 DATA TUTOR	ED 118 FAVOURITE ANALYSER	GA 626 MAD (AGA)	PD 11 DATA TUTOR	ED 118 DATA TUTOR	GA 627 JETSON (AGA)			
UT 633 DATA TUTOR	SA 075 TREASURE HUNT	AI 972 TREASURE HUNT 65	BU 030 DATA TUTOR	ED 119 FAVOURITE ANALYSER	GA 628 MAD (AGA)	PD 11 DATA TUTOR	ED 119 DATA TUTOR	GA 629 JETSON (AGA)			
UT 634 DATA TUTOR	SA 076 TREASURE HUNT	AI 973 TREASURE HUNT 66	BU 030 DATA TUTOR	ED 120 FAVOURITE ANALYSER	GA 630 MAD (AGA)	PD 11 DATA TUTOR	ED 120 DATA TUTOR	GA 631 JETSON (AGA)			
UT 635 DATA TUTOR	SA 077 TREASURE HUNT	AI 974 TREASURE HUNT 67	BU 030 DATA								



The logo consists of three white diamonds arranged in a triangular pattern. The top-left diamond contains the letter 'P', the top-right diamond contains the letter 'S', and the bottom diamond contains the letter 'D'. Below the diamonds, the text 'THE PROFESSIONAL STANDARDS FOR DETENTION' is written in a serif font, followed by 'DETENTION AND COMMUNITY CARE' in a smaller sans-serif font.

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SOFTWARE

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G292 BALDERS GROVE - Balders Grove - NOT A500 - D172177 (2 DISKS) **ORIGIN** - Incredible vector and textured map demo - £1.00 +VAT
U324 JGRAPH - 1.0 - Very powerful business graph creator. Professional quality - £1.00 +VAT
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U306 KITE SIMULATOR - 2.42 - Kites and kiteskites. £1.00
U327 DISKSYAL 11.2B - Disk and file recovery programme. Is able to recover deleted files, recover data from corrupted disk etc. £1.00 +VAT - NOT A500

S101 FUNNY FACE SLIDESHOW - Digitized faces warped in various ways! pretty funny stuff.
U328 UVERUS COPIER - Remotely copy protection from over 4000 titles - £1.00 +VAT

U329 EPC HARD DRIVE STACKER - Similar to the commercial Disk Expander software which can double the space on your hard drive with super fast compression/expansion techniques. Very useful for the budget family. Only rudimentary knowledge required - NOT A500 - £1.00 +VAT

U330 DMS 3.0 - Compreses entire disks into a single file. Works with NDIS Anza4, dos4, NOT A500 - D178/D179 (2 DISKS) **ACROSS 4 BIG AGA DEMO** - Big - £1.200 only +VAT - 12 DISKS

C293 ROAD TO HELL - Hell-bent racing game. Includes split screen for 2 players. Missiles, atomic bombs, better engines, etc.

D180 EMPTY HEAD DEMO - Wonderful - £1.200 ONLY - C294 FLEUCH 2 - Super Cool Thrash clone. Very playable.

C295 FATAL MISSION 2 - Very well programmed challenging shoot'em up - £1.00 +VAT

A500 ASTRO 12.5 - Professional astrophysics program for homecomputer predictions.

M290/M291 (2 DISKS) THE WORLD OF MANGA - The best Manga collection ever - £12.00 ONLY.

U331 AMIBASE PROFESSIONAL II - Very easy to use and fast features. Very good indeed.

G226/G227 (2 DISKS) MUDRA INVADERS 2 - Space invaders with a new twist. Great - £1200 ONLY.

A164 WEATHERMAN ANIMATIONS - Collection of funny animated sketches about an unfeeling weather presenter. - £500 ONLY - NOT A500

E75 JUNIOR MATHS DEMO - Discluded demo version, only viewing game available.

D181 SANITY-ART - One of the best demo's I've ever seen - very well done, lots of nice effects like that!

U132 MAGNUM L-17 - Disk magazine creator. Deliberate menus and the ability to add menu modules.

E71 CHILDREN'S FAVOURITES 1 - Nine nursery rhymes and short sketches about a fun loving mother.

A165/A166 (2 DISKS) ON THE GREEN - Animation for golfing fans. - £100 ONLY - 2 MEDEVATES

G298 INTENSE - Shoot-on-construction Kit Altered version - £1.00 +VAT

T271 (2 DISKS) THE DISCOVERY OF THE ATOM - All about the discovery of the Atom, by whom, it's history, it's applications in industry and war. Very well produced, historical and educational. - £1.00 +VAT

U332 DRAGON'S BREATH - You have TWO DISKS drives and AT LEAST 1.5 MEGABYTES of RAM - £299 HIGH OCTANE - The top PD racing game around. Super graphics, two player split screen options, sounds and graphics quality. - £1.00 +VAT

D182 EXPLICKT 2 - A demo that makes good use of the AGA chips - £1200 ONLY.

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ASSASSINS GAMES COMPILATIONS
1 - 142

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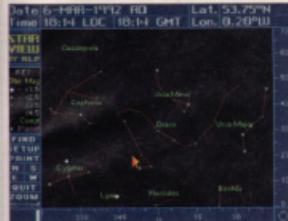
E249 COUNTING - Maths problem solving.

PD UTILITIES

Come on down, the price is always right at Tony Horgan's PD barrow. This month's bargains include sound samples, circuit designers and astronomy programs.

Anyway you like 'em folks!

STARVIEW astronomy



How do you fancy a star map that generates itself almost instantly? Well, that's what you get with Starview. It allows you to see exactly what you would see from anywhere in

the world, at any time you specify. Prominent constellations are picked out with dot-to-dot lines, and labelled by name. Mouse-controlled slider bars at the bottom and side of the screen let you scroll around the sky to get the full view. There's even a handy find option, which gives you a list of 48 stars that it can pick out in an instant. A simple zoom slider lets you take a closer look at any particular area and map prints are also available.

Available from: **Barkin Mad**, 18 Rhyber Avenue, Lanark, Lanarkshire, ML11 7AL. Disk no. 1370. Price: £1.25 including P+P. **89%**



SMALL BUSINESS SUPER PACK

applications compilation

Anyone running a small business using PD software must have quite a job on their hands. However, help has arrived in the shape of the Small Business Super Pack, an expansive 10-disk collection of PD utilities and applications.

- On the menu tonight we have: *Butler James* (diary and planning tool), *Biorythm* (biorythm chart generator), *Filemaster* (file handling utility), *D Copy 3.1* (copier), *TextMaster 3.0* (word processor), *AZ Spell* (spell checker), *Forms Really Unlimited* (form designer), *House Inventory* (stock / property list), *Graphpaper* (prints out graph paper), *Kill AGA 2.0* (A1200 / A4000 degrader), *Powerdata* (database), *Account Master* (accounting), *Amibase Pro* (database), *600 Business Bettors* (examples), *Amiga Fox* (desktop publishing), *Doc Dump* (text utility), *Illinois 3.0* (labelling system).

You get all of this for a tenner, which can't be bad, even if some of the programs are a bit on the shaky side when compared to their commercial counterparts.

Available from: **GVB-PD**, GV Broad Enterprises, 43 Badger Close, Maidenhead, Berkshire, SL6 2TE. Tel: 0831 649386. Price: £10.00 including P+P. **83%**

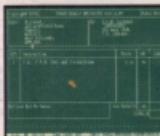
PROCAD ELECTRONIC 1.0

circuit designer

This must be a popular disk, as I've received about six or seven copies of it this month from various sources. It's a CAD program, specifically written for designing circuit boards. Everything's controlled from the mouse, with a strip of bold icons along the top of the screen.

You pick your components from the icon strip, and then lay them down on the circuit board below. Clicking on the resistor icon for example, lets you cycle through a number of variations on the standard resistor. Diodes and other components also have multiple variants. There's provision for you to load in your custom component parts, there's a useful zoom function and, of course, you can print out your designs once they're finished. A must for all home electronics bods.

Available from: **Immediate Arts PD**, 26 Lyndhurst Gardens, Glasgow, G20 6QY. Tel: 041 946 5794. Price: £1.00 **90%** including P+P.



DESKTOP GUIDE TO ELECTRONIC MUSIC

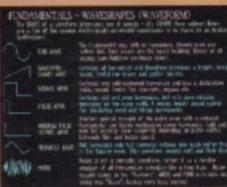
instructional guide

This guide contains everything you never wanted to know about synthesisers and includes an informative guide to sound construction.

If you want to know about the physics of how sound travels through air, exactly what a low-pass filter is, and need a crash course in ADSR envelopes, then this program could be useful.

However, this guide is presented in a linear fashion, so, unlike a Hyperbook presentation, which would let you jump around from one section to another, this just ploughs on at its own pace, which can be a bit frustrating. Also, most of the tutorial is narrated by dodgy-sounding synthesised speech, backed up by annotated diagrams. If you've only got one floppy drive, there's plenty of disk swapping too. Budding synth designers may like to take a look though.

Available from: **Your Choice PD**, 39 Lambton Road, Manchester, M21 0ZJ. Tel: 061 58% 881 8994. Disk nos. ED071 a+b+c. Price: £3.90 plus 70p P+P.



COMPLIFIX SAMPLES

sound samples

You can never have enough samples. This two-disk collection of IFF and RAW samples covers the usual range: brass, guitar, keyboards, orchestral and sound effects on disk one, with bass, drums, cymbals and synths on the second one. The quality varies from good to poor, but while I was skipping through the samples, I couldn't help cleaning them up and saving them back out again. Lesson: If you're going to release a set of samples, you really do need to make sure that they sound crisp and pure. After all, most people can record samples, but what makes a collection stand out from the crowd is its quality and originality.

This could have been an impressive set of sounds, and still might be – if you're prepared to work a little with them.

Available from: **Complifix**, 16 High Street, Gillingham, Kent, ME4 1BB. Price: £1.00 per disk plus 50p P+P per order. **59%**

PD UTILITIES

Another PD bargain comes your way with **HAM Lab Plus**, possibly the best PD image processor in the world, according to DJ Walker-Morgan.

HAM LAB PLUS

image processor

While ImageFX and AdPro forge ahead in the image processing game, HAM Lab Plus offers an alternative to anyone who doesn't want to break the bank.

You can load it in a number of ways: from the Graphics User Interface (GUI), from the Shell or from ARexx. All the modes have the same facilities, except for the GUI which lacks a batch directory mode, which would have helped in file handling.

HAM Lab Plus has a wide range of filters for importing images, including GIF87 and GIF89 TIFF images up to 24-bit RGB, PBM plus, Spectrum



HAM Lab Plus offers a reasonably-priced alternative to ImageFX and AdPro.

512, IFF (1 to 8 planes), HAM, HAM-E, SHAM, Dynamic Hi-res and PCHG1, TARGA, JPEG/JIF and Windows BMP files. The image can then be exported as IFF, JPEG, or Encapsulated Postscript File. On top of that, the image can be rendered into a whole range of IFF formats.

The user interface is a simple but effective design. To convert an image, just follow the buttons across the bottom of the window: Open, Display, Export or Save. To set up the rendering mode, click the Change Output Mode button and sit back, bemused at the range of options. In order to get the best possible and result, HAM Lab Plus gives you plenty of options for your destination image, such as screen resolution, number of colours, type of dithering and so on. For example, my favourite set-up for photographic images is 4 plane, Hi-res, Interlaced, sliced palette, PCHG save, with a double Floyd Steinberg dither (whatever turns you on – Ed). This gives results which are, in my opinion, the cleanest from any converter. In this area it out-performs both AdPro and Image FX, which are geared more towards 24-bit graphics that tend not to break up so much in the conversion process.

Once you have the image up on screen, you can crop it down size. Any colour imbalances can be adjusted from here. There are no fancy effects modes beyond this – HAM Lab Plus is primarily a

converter. For those who like to add their own converters, both for input and output, there are hooks in HAM Lab Plus for both. You can install them by either asking HAM Lab Plus to scan its filter directories, or by editing its configuration files.

Although the configuration files can be a bit daunting, it's here that you'll find the underlying flexibility of HAM Lab Plus. With control over everything from requester positions and contents, caching, scaling, palettes and more, you can set up the program to suit your exact requirements.

If you want to automate your image conversions, there is an ARexx port and console, but you only need to use this if the command line batch options aren't flexible enough for you. I've rarely needed to go near it, because the command line seems to think of pretty much everything.

I find it hard to pick holes in



With control over everything in Ham Lab Plus, from requester positions and contents, caching, scaling and more, you can set up the program to suit your exact requirements.

HAM Lab Plus. It has all the right bits in all the right places, is sparing with memory, reasonably quick, has never crashed on me and it gives me oodles of control over rendering process. The only thing that annoys me is when saving the configuration from the GUI; the configuration screen itself sometimes seems to pop up in the process, but this is a fairly minor niggle, and is easily fixed by editing the con-

figuration file directly. The shareware demo version lets you use all of the facilities, the restriction being that it will automatically crop input images to 512x512.

Since registration to lift that restriction and receive regular updates is only a measly £25, it's well worth it. If you do anything with images, HAM Lab Plus is a worthy addition to your armoury of utilities, even if you already have ImageFX or AdPro.

Available from: Deltrax PD, 38 Bodelwyddan Avenue, Old Colwyn, Clwyd, LL29 9NP.
Disk no. GU429. **Price:** £2.60
 including P+P.

90%

South Lincs PD

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1066 King of the Hill vpi	1183 Battle Game 2"	1216 Godmarks (Playable Demo)	
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1082 Quick & Akka Platform (Superjet)	1192 OverThe Trees	1218 "Inca" (3D)	
1083 Amiga Galleria (Art)	1193 "Inca" (2D)	1219 "Inca" (3D)	
1111 Pum Pan Grum	1195 Interplay	1220 The Musical Image Collection	
1119 Starwars I (Romans) (200)	1197 Moon VLS (Rouplay)	1222 Stem Ball	
1126 Sunstar V2	1198 Teaser (Beta game)	1223 Klionky Deuse (AGA) (3D)	
		1224 Excellent Card Demo	

UTILITIES			
4087 CManual V2.0(4)	4173 Kick 3.0 (AMIGA Emulator)	4191 Super Viewer V.4	
4100 Text Plus 2.0	4174 Ming Shu Chinese Astrology	4193 Amiga 4000 Clipart	
4101 Text Plus 2.0 (2 Disc)	4175 "Inca" (2D)	4194 "Inca" (3D)	
4119 MEC V3.21 (Music Editor)	4180 Bassic V5.21 (Not 1.3)	4194 Amiga Clipart	
4136 Sound Tracker 2.8	4191 World War II Hypertext	4198 Weapons Clipart	
4137 Sound Tracker 2.8 (Amiga calendar)	4192 "Inca" (2D)	4201 Flowers & Plants Clipart	
4143 Amiga 2.0 (Beta)	4193 LSD 1.20 (PC Text V.03)	4201 "Inca" (3D)	
4183 Learn To Paint	4195 Copiers Unleashed (DCopy3 V.1)	4204 Number V3.73 (For A200)	
4185 A-Gene V4.16	4196 Copiers Unleashed (DCopy3 V.1)	4205 The Office	
4186 Blitwave II V5.3	4197 "Inca" (2D)	4206 Forma Really Unlimited	
4170 IQ Challenge (WBS)	4198 Assassins A1205 Fix Disk		

DEMOS			
6079 Odyssey (SD) (ip) (Not A1200)	6101 Timezone (SD)	6107 Desert Oasis (Kaleidos)	
6080 Jesus On Earth (2 Disc)	6102 "Inca" (2D)	6108 "Inca" (3D)	
6081 Amiga 2.0 (Beta)	6103 "Inca" (2D)	6109 Alchemy (Rage) (GD)	
6088 Santa World of Commodore	6105 Illusion (Fright)	6110 "Inca" (3D)	
6100 XPcode (2D)	6106 Boundless (Herm)		

MUSIC AND SOUND			
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GRAPHICS AND ANIMATION

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ART GALLERY

Gallery, gallery, send us your insanity.
Salary, salary, I'm paid to view your
artistry. Keep 'em coming, people.



LION-O

The lord of the Thundercats, Lion-O, is one of the more imposing mogglies I've ever come across. Here he is in AGA mode, courtesy of Stephen Clarke from Thornton Heath.

BATMAN & VICKI VALE

T.E. Boyce of Peckham, again, is the person responsible for this superb digital rendering of the caped crusader.



1 All the major features of the image were sketched in free-hand using a light grey brush.



2 Vicki Vale's face was drawn on a separate screen and then pasted onto the main image.



1 The outline was sketched from a photo in Bike magazine.



2 The first blocks of colour are added to the image.



ZX-9R KAWASAKI

Bike fans beware, as Mike Whiteman of Aylesbury steps in with his doodles of one of his favourite speed machines.

RACHAEL

Blade Runner fans will recognise this one straight away. The lovely Rachael was drawn by T.E. Boyce of Peckham.



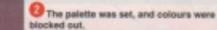
3 The main colours are blocked out, and then the detail is added slowly but surely.

CHER

If she could turn back time, would she want to look like this? This is the question posed by Stephen Clarke of Thornton Heath, Surrey.



1 The first step, as always, is to come out with an outline. This was traced onto clear film and laid over the screen. Then Steve drew underneath it.



2 The palette was set, and colours were blocked out.



3 Using fill and magnify, Steve added all the facial details.



4 A quick change to the screen resolution, a bit of touching up on the wonky eye from the earlier versions and the picture is complete.



5 Finally, the Smoothing function is brought in to clear the whole thing up.

Got a question?

Any and all Amiga questions answered. Why wait for months to get a vague answer in one of the Amiga magazines, when you can rely on the authority of a longstanding Amiga industry expert?

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NEW. Scientists have now isolated and synthesised a natural female attractant - ANDROSTENONE PHEROMONE.

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- "Women are attracted to the smell," Daily Telegraph.
- "The woman finds the man attractive but she doesn't know why," Lifestyle, Telegraph.
- "The stuff attracts women like you would not believe," Colorado

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CU AMIGA SPECIAL

Welcome to our new look readers' offers. This month sees the launch of our new upgrades for the Amiga A1200.

Unlike some A1200 upgrades, ours are fully PCMCIA compatible. Designed and built in the UK exclusively for CU Amiga - never has it been so affordable to upgrade an A1200 with more memory on a board also capable of adding a 68882 floating point maths co-processor at speeds up to 50MHz.

How can we be so cheap? Well, thanks to the huge success of our campaign to upgrade all Amigas to a minimum of 1Mb, we have exceptional buying power. Also, because so many of our readers buy upgrades we can use the very latest manufacturing technology to produce our upgrades - and hence give you exceptional value.

So why upgrade your memory? Probably because a memory upgrade is the most versatile enhancement you can make to your Amiga. Apart from the fact that you need it to run the more powerful Amiga software there are many extra benefits too. You can use some of it as a RAM disk, just like a super-fast extra floppy drive. This means you can avoid the cost of a second floppy drive or hard disk. Some software that claims to need a RAM disk will run on your Amiga from a RAM disk. A print spooler can save you time waiting for your printer to finish printing before you get on with your work, use your new RAM instead of upgrading your printer or buying an expensive buffer.

For reasons best known to themselves, Commodore 'forgot' a realtime clock for the A1200. Well, we've put it back with our new UK made A1200 clock for just £12.99. Getting more from your Amiga means at least 1Mb, getting the best means adding as much RAM as you can is the essential Amiga upgrade!

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12 GOOD REASONS TO BUY FROM CU AMIGA

All the products offered by CU AMIGA have been carefully selected as being the best in their class. But top quality does not mean top price. Thanks to our huge buying power, we can deliver to our readers the best products at the best prices.

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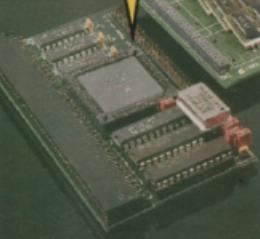


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AMIGA A1200



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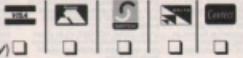
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AMIGA Workshop

ISSUE 16 APRIL

For those who read the magazine backwards, welcome to the April issue of CU AMIGA. If it's top tips you want, you've come to the right place, because that's what Amiga Workshop is all about. With the best tutorials on the planet, our crack team of experts are here to help you get the most out of your Amiga. Whether you're into video, music, programming, comms, graphics, AReXX or DTP, there's plenty to get your teeth into here. Then there's a special two-part Q+A to solve all your problems, the monthly rant in Points of View, and Backchat where readers air their views on all things Amiga. Dive in!

Regulars

166 QUESTIONS AND ANSWERS

It's the Mat and John show! And here they are again... Mat and John! Can we have the first question please? Yes, the man at the back with the big nose and the passing shirt... "My Amiga doesn't work, what's wrong with it?" Turn to page 166 to find out.

174 BACKCHAT

Got something to say? Then don't bottle it up, get it off your chest and let the world know about it in Backchat. This month we also spill the beans on the CU AMIGA's childhood heroes. Hoorah!

178 POINTS OF VIEW

In years to come, they'll be asking: "Whatever happened to those good old chainsaw massacre computer games?" Well, it's a thought, isn't it? Tony Dilon debunks the idea of sensible censorship for computer games: will it really save humanity, or will it just sell more games to the wrong people?



Your A1200 might have a whopping 2Mb of RAM, but animation still eats memory at a frightening rate. Thankfully, Peter Lee is on hand to give some handy RAM-saving tips in part 3 of his DPaint AGA Masterclass. Hooray for Peter as he helps us save our memories.



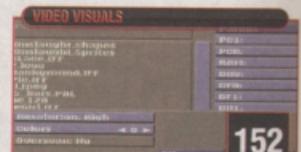
You got a problem mate? Want to make something of it? See John Kennedy. He's got the answers to those nagging problems that Workbench and AmigaDOS love to throw at you, like how to make assignments and jazz up your Workbench icons.



Not one, not two, but three ways to use your Blitter with Blitz Basic are explained in detail by the man who has almost the same name as the Holborn Vladuct. Yes, it's good old Jason Holborn, Blitzing over your troubles waters once again.



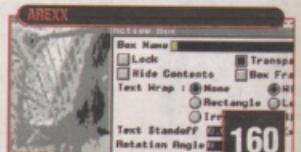
What do you really need for a decent DTP setup? In the final part of this series, John Dodds takes a look at the world of DTP including graphics boards, scanners, monitors and software that can turn your Amiga into a publishing powerhouse.



With the help of our Scala Home Tiltov coverdisk from the February issue, Jason Holborn tells us that classy video titling needn't cost an arm and a leg, and shows us that professional results are possible with nothing more than your Amiga, Scala and a home VCR.



Wired World's John Armitage investigates the underhand tricks of the modern virus, and suggests a few remedies and helpers for infected cyberpunkers. So if you're being pestered by a nasty virus, and I don't mean the common cold, read this.



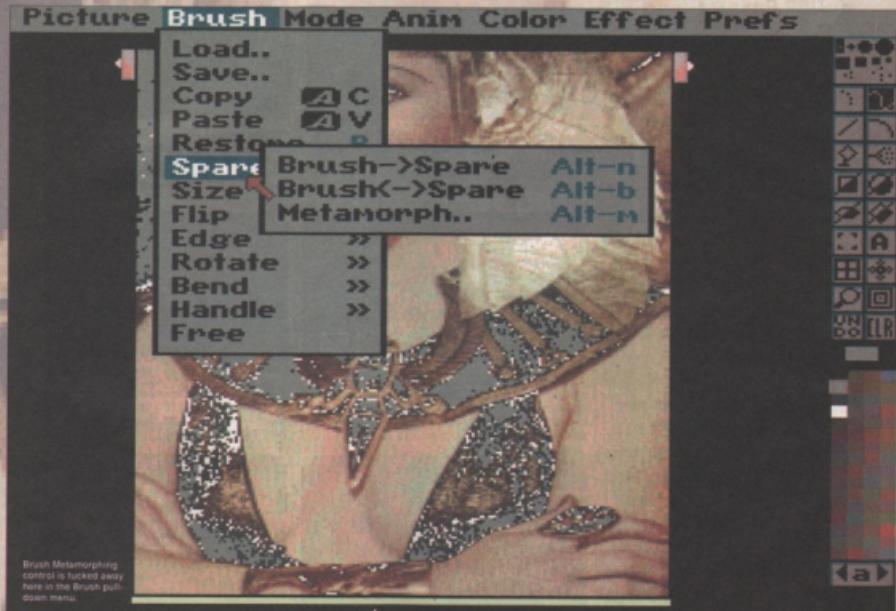
Apparently, Dave Smithson was wearing his wellies when he wrote this month's AReXX tutorial, but don't let that put you off, because then you might never learn how to get AReXX to do all those jobs you hate (unfortunately this doesn't include the washing up).



Get a cheap second Amiga, and experience the luxury of eight top-quality sample channels! It's a lot cheaper than you think. The man they call Hammond shows you how it's done in part 3 of the OctaMED 5 tutorial, delicately spiced this month with mesquite and paprika.

Pete Lee's DPAINT AGA TUTORIAL

Pete Lee comes up with some neat tricks to get around any memory problems you may encounter whilst trying to animate in DPaint AGA.



Brush Metamorphing control is tucked away here in the Brush pull-down menu.

PART

3

The average A1200 comes with a whopping 2Mb of RAM. Well, it's large when compared with the old standard Amiga configuration of 512K. But as soon as you try and animate in DPaint AGA, you wonder where it's all disappeared to.

Running DPaint from the Workbench in 256 colour low res mode, you'll be lucky if your frame count hits double figures. And that's in compressed storage mode. Select expanded storage and you're likely to get groans before you hit nine frames. Clearly this is not good news if your animation plans border on the epic.

You should really shy away from such a memory pig as 256 colour mode for general animation work unless circumstances give you no other option. However, your hands may be tied, as full

colour digitised images tend to be converted to 256 colours to retain some degree of integrity and using less degrades the image unsatisfactorily.

But there are some neat tricks you can do to get around the memory problem with 256 colours, even if it's only in 10 frames or so. First of all, this mode scores when it comes to special effects – morphing, for example. Having a faster 68020 processor on board, the A1200 can calculate at a faster rate than the former entry-level Amigas (A500, 600 – and even my beefy A2000); but even so, changing one image to another really eats up those CPU cycles.

LESS IS MORE

What exactly can you do with all those AGA colours, and so few frames? Well, here are two hints to bear in mind: Firstly, when DPaint stores compressed animations, it just stores the changes between frames. If you have multiple

objects whizzing around the place, the storage overhead will be high. But if you have one main image and smaller animated portions, you will get a longer animation.

Secondly, lengthy Anim brushes also eat into memory and restrict the number of actual animation frames you can create. Watch this, as you may have specified a reasonable number of frames only to find that DPaint won't save changes in them after a certain memory watershed is reached.

BLIND PANIC

As I was creating the effect for the series on the opposite page I found myself in a tight corner. I didn't have enough memory to continue adding to the animation frames. And I'd only created eight frames to start with. But I eventually found a way around the problem, which may save your bacon one day, so read on and follow the guide overleaf.

This example uses 256 colours in low-res mode. It uses DPaint's Morphing feature in a strange but useful way. I morphed a digitised image of Claudette Colbert (a old movie star if you need to ask...) in such a way that it gave the impression of rolling down the screen - very much like a roller blind. Here's a step by step guide on brush morphing using Claudette as an example.

- ① Cut out your starting brush. In this case it was the whole digitised image of Claudette.
- ② From the Brush pull-down menu select the Spare Brush-Spare command. This stores the brush in memory.
- ③ You would normally select another brush now, for the transition effect. But instead, cut out a totally blank brush from the background (ie the brush contains no colours other than the background), you can force DPaint to create the special unrolling effect we are after.
- ④ From the Brush Spare menu, select Metamorph. You will then have to tell DPaint how many cells (or mini-frames) you want your stored brush and current brush to change over. We're working on an eight frame sequence, so enter the figure 7. This is because our first frame will be the original image which we used for our initial brush.
- ⑤ The program will create a new Anim brush for you, drawing it on screen as it progresses (quite slowly sometimes, but have patience). When it's completed, your Anim brush will be available to paint with. And don't worry, because your original screen will still be intact.
- ⑥ Create seven blank animation frames by pulling down the Anim Frames set # menu, and enter 7 as the number of frames.

Pressing key 7 cycles through the cells in the Anim brush, so you can ensure you're placing the first Anim brush image in the correct frame. So, starting at Frame 1, with Anim brush cell 1, I started to manually paint down the cells. DPaint AGA advances the Anim brush a cell each time you paint a cell on screen. After each cell painting, press key 2 to advance to the next animation frame.

All hell broke loose when I got to frame six; I hit the insufficient memory problem, which prevented me from completing the job. DPaint refused to save changes to the frame, which would have meant abandoning the sequence when it was unfinished.

But there's a sneaky way to overcome this challenge. I pasted down the remaining three Anim brush images on this same blank frame, and from the Anim Anim brush menu I then chose the Free option, to remove the Anim brush from memory, and so free up more room for the animation. I then had to cut and paste the three salvaged images into their respective frames to complete the animation, which was now possible because of the RAM freed up by releasing the Anim brush.

I added the text and blind fittings as the last job; The Amiga still had enough memory free to let me make a stencil and add the text behind my roller-blind without painting over it. (Make every colour, except black, part of the protected stencil). I added the ring pull manually as a finishing touch. And when the animation is played back, the blind rolls up to reveal the text. This effect will work with any mode or number of colours and the clever thing is that DPain's metamorphing does 80% of the work! »

NEXT MONTH

In the final part of this mini-series, Peter takes you through a project guaranteed to show you how to get the best effects from your copy of DPain AGA, plus a look at what's possible in the advanced HAM modes.



HANDS ON TUTORIAL

TUTORIAL THREE

In this month's tutorial, Peter Lee examines the power of AGA morphing and looks at image superimposition and full screen breakdown.



A BUSH IN THE HAND...

This is an example of metamorphosing with two brushes. It also pulls in DPaint's new alias function as well as Trails features in the automated Morph requester.

The two images I chose, both 256 colour jobs, were of an American Eagle and American ex-President George Bush. In the one with his mouth open. Anyhow, the first job was to ensure both images shared the same palette. To do this I cut out the eagle, from his larger picture, then loaded in Mr Bush. The eagle turned a funny colour, so I asked DPaint to try and compensate for this – to see what colours were available in the Bush picture to mimic the bird's true colours. To do this, pull down the Colourbrush menu and select Remap.

Next, I created a 10-frame animation consisting solely of the Bush picture. This is easy – simply pull down the Anim/frames set # menu and enter the number of frames you want. Your starting picture is copied to all the newly created frames.

I transferred the eagle into memory using the technique outlined in step two earlier, then cut out a similar sized portion of George's face, and asked DPaint to metamorph the two.

Once the Anim brush was created (beautifully, I have to add) (big head – ED), I activated Anti Alias/High from the Effects menu, and called up DPaint's move requester. The eyes of the bird were too low down in the final cell of the Anim brush, so I compensated for this by entering 15 in the Y movement counter (this would move the Anim brush up slightly as it progressed, to get the eyes better placed).

All that remained was to click on Trails from the Move requester, so that the Anim brush would be pasted over itself as it was drawn on each of the animation frames. This gives an evolving image effect, which is more pleasing when used with the anti-alias control active.

The finished animation is really neat – not as good as dedicated morphing packages. I have to say – but a marvel of DPaint technology nonetheless.

When you're morphing with DPaint AGA, you can use 256 colour images or simple line art – it all depends on your needs. This tutorial looks at both methods.



If your brush isn't using the same palette as the main picture, force it to do so with the colour/brush/remap option.



FULL FEATURES

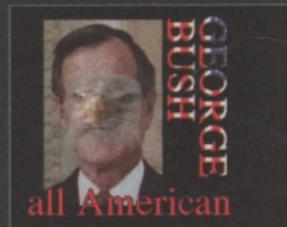
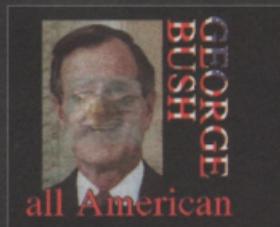
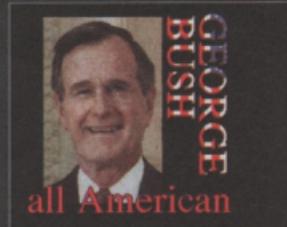
One of the great features of DPaint AGA is the ability to morph full screens – memory allowing, of course. With this in mind it would be impossible to morph one 256 colour image into another over a dozen frames unless you had some RAM expansion.

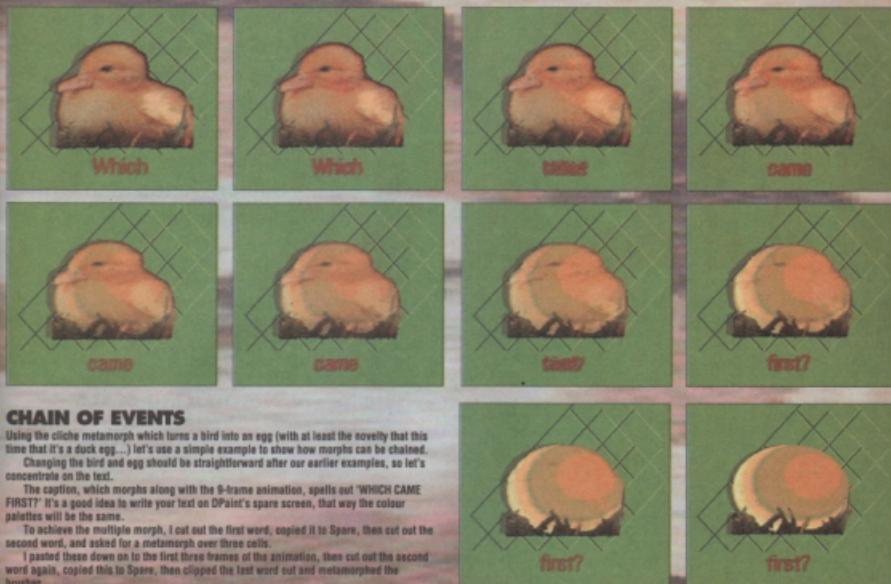
But provided you confine yourself within the limits of your system, the basic 2Mb A1200 can do wonderful full-screen changes.

The morphing technique used by DPaint programmers is such that it actually works better the fewer colours you use, which makes it especially good for line art transitions.

The small full-screen demo below shows a really clever morph from an image to text. All of the lines which make up the picture can be seen to be moved into the correct position to spell out the text. I don't think a dedicated morphing package could have done better under the circumstances (ie leaving the software to work everything out for itself).

FACE OF
THE
NINETIES





CHAIN OF EVENTS

Using the cliché metamorph which turns a bird into an egg (with at least the novelty that this time that it's a duck egg...) let's use a simple example to show how morphs can be chained.

Changing the bird and egg should be straightforward after our earlier examples, so let's concentrate on the text.

The caption, which morphs along with the 8-frame animation, spells out 'WHICH CAME FIRST?' It's a good idea to write your text on DPaint's spare screen, that way the colour palettes will be the same.

To achieve the multiple morph, I cut out the first word, copied it to Spare, then cut out the second word, and asked for a metamorph over three cells.

I pasted those down on to the first three frames of this animation, then cut out the second word again, copied this to Spare, then clipped the last word out and metamorphed the brushes.

Pasting this sequence down after the first set of 4 cells creates a chained animation, which is completed when the last word and first word are treated in exactly the same way and painted on the image.

When played back 'WHICH' morphs to 'CAME', and 'CAME' morphs to 'FIRST?'. And then

'FIRST?' morphs to 'WHICH' ... and so on as the animation loops.

Using this technique you can morph a series of images together in a slide—provided you have the memory of course. How about chaining a picture of your dad, mom, and your brother or sister together for an animated family tree?



VIDEO TITLING

It's a common misconception that in order to get started in desktop video, you need a bank account containing more digits than your dear old Auntie Ethel's phone number in Australia. Sure, if you want to create the sort of wonderful video effects that would have Steven Spielberg goggle-eyed, you're going to need a little bit more than just a bog-standard A500 - video editing systems, chromakeys, time base correctors, 24-bit colour cards, broadcast quality video decks are just some of the things you would need.

But whilst all this wondrous video wizardry will allow you to create the sort of results that wouldn't look out of place on the screen of a Quantel Paintbox (an expensive broadcast quality painting system), the problem is they all cost serious money - money that most of us just don't have these days (especially in the wake of Christmas and the January Sales!).

Rest assured, however, that you don't need to re-mortgage your house to get started in desktop video. For the most basic of video systems all you need is an Amiga (this bit is very important), a video recorder, a video titling program and some good ideas. What's more, you may be surprised to learn that at least one of these items you already own - if you bought the February issue of CU AMIGA, On it you will have found a demonstration copy of the brilliant Scala HVT (Home Video Tiler) on our coverdisk. Providing you've got the other three components, your home video setup is virtually complete.

For those of you that haven't yet loaded up the demo of Scala HVT, it's a powerful video titling and presentation program based on the excellent Scala MM300 multimedia system we reviewed in our last issue. With Scala HVT you can create fantastic video titles and other static displays in a fraction of

the time that it would take even the most experienced DPaint dauber to knock up the same results in a paint program. What's more, you don't even need to know a great deal about video titling to get to grips with Scala HVT - just a basic idea of what looks good is all that is needed.

INTRODUCING SCALA

Now that you have a video recorder safely attached to the back of your Amiga, we're ready to get stuck into Scala HVT. The first step is to load up the Scala program, so double click on the Scala icon and it should load up on to the memory of your machine. What follows is the first of a series of tutorials that will take you steadily through the Scala menu system. Hopefully, by the time you've read through them all, you should be a fairly proficient Scala user. Without further ado then, let's get stuck in.

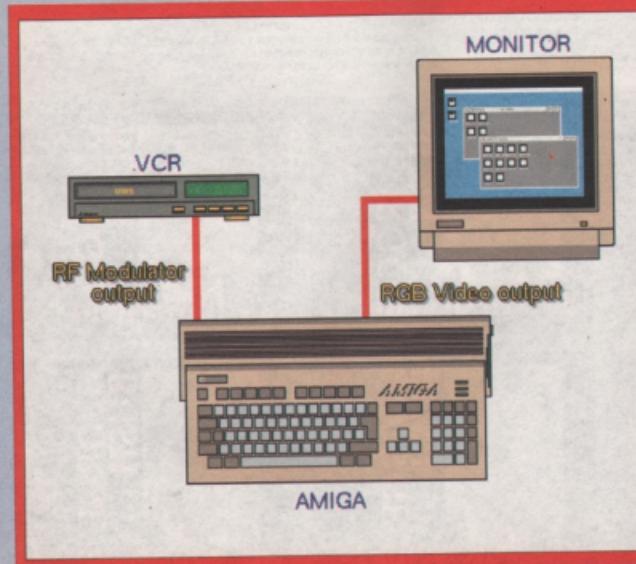
GET CONNECTED!

Before we dive in with the first of our Scala HVT tutorials, let's take a look at how to get your system set up. If you already have a genlock and a couple of video decks, ignore the following - for the rest of us, however, you'll find the following setup more than adequate for basic video titling.

Without an expensive gadget like a genlock you won't be able to overlay your titles onto video tape, but some very effective results are possible nonetheless. All you need to do is to feed the composite output from the rear of your Amiga into the Video In socket on the back of your VCR, switch your VCR to External In (this is sometimes called either AUX In or Camera In on some makes of VCR) and your VCR should directly accept the composite output from your Amiga. Older Amigas (pre-A1200, that is) offer only a monochrome composite output so you may want to use the RF modulator output instead. However, if your VCR has a SCART input, you can connect it directly to the RGB output of your Amiga for a very sharp picture. Set the VCR to AUX in this case.

Using the RF output makes the process of getting your VCR to accept the signals from your Amiga somewhat more involved. This is because the RF signal is output at a lower frequency which keeps it completely separate from normal TV signals, thus you'll need to tune in to one of the spare channels on your VCR so that it displays the RF signal.

This may not be the most powerful video setup possible, but it's adequate for simple video.



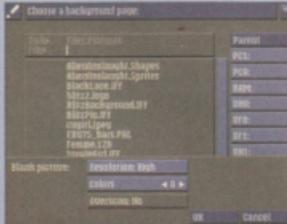


Above: Scala's main menu which pops up once you have loaded the disk.

Once Scala has been loaded, you should see a display consisting of ten rows of four columns of gadgets. This is the Scala HVT main menu and each row of gadgets represents a single Scala event. Each column of gadgets controls a particular aspect of the generation of the presentation: the first (labelled 'No.') simply displays the number of each page, Page Name displays the name of each page, Wipe defines which wipe pattern each screen is to be displayed in (more on these in a later issue!) and the Pause gadget defines how long each page is to be displayed for. Don't worry too much about these gadgets for the meantime as their use will become obvious later.

In more advanced versions of Scala, a single event can consist of anything from a music module, a sound sample or even an external control event. In Scala HVT however, only one type of event is supported – pages. Each page contains a screen full of video tiles, and each page is played back in the order that they are displayed within the menu. As you will see later it is also possible to change the order of pages.

When Scala is first loaded, the main menu display should be empty. At this point you could load a Scala presentation from disk simply by selecting the Load Script gadget at the bottom of the screen. For the sake of this tutorial, however, we're going to create our own Scala presentation. Before we can go any further, however, we need to start by creating our first page event. Click on the New gadget at the bottom of the screen and a file requester will appear prompting you to choose a background page. Scala HVT allows you to drop any pre-AGA or non-HAM image into a page as a background. We won't worry too much about this too much for the moment though, so simply click on the OK gadget and the file requester should be skipped.



Scala supports all pre-AGA screen modes except HAM mode.

If you clicked on the OK gadget without selecting a background image, a requester should appear in the bottom third of the Scala screen which prompts you to select the screen mode of a new blank page. By default, this should be set to

eight colour high resolution with no overscanning. You can of course change this to suit your own needs – Scala fully supports all pre-AGA screen modes with the exception of HAM mode (HAM mode is rather useless for video work). If you upgrade to a newer version of Scala, you'll get full AGA support. For the sake of this tutorial, the default screen settings are fine, so simply click on the OK gadget.

SCALA HVT TITLING



In Scala's page editor you can create all the various pages of your presentation.

As if by magic, a completely new screen should appear consisting of a very tasteful blue screen in the top two thirds of the display and a small toolbox consisting of lots of gadgets in the bottom third of the display. This is the Scala Page Editor and it's from within this part of the program that you create all the pages that make up a Scala presentation. You should see at the top left hand corner of the screen an orange cursor – if you type something on the Amiga's keyboard, you should see the text appear on the screen at the current cursor position.

Let's start then by entering the first line of titles. What you type is entirely up to you, but if you want to follow this tutorial to the letter, enter SCALA HVT TITLING and press the RETURN key. When you press the Return key, the cursor should drop down to the next line and return to the left hand side of the screen. If you've ever used a word processor, then this method of entering text will be all too familiar – just like a word processor, you can edit your text simply by moving the cursor back up to the line you've just typed using the cursor keys on your Amiga's keyboard. For a more direct approach, you can also simply move the mouse pointer over the text that you'd like to edit and then click the left mouse button. Once the cursor has been repositioned, you can then insert and delete characters in exactly the same way as you would in a word processor.

Now that we've entered some titles, let's make them look a bit more interesting. The first thing



Editing text is simple – either by moving the cursor using the cursor keys or the mouse.

we need to do is to centralise them on the screen. If the cursor isn't already over the titles, move it back up so that it sits on the same line as the titles and then click on the Centralise Text gadget (it's in the middle of the three gadgets immediately below Shadow). If all went well, the titles should then shift over to the centre of the screen. You can also move your titles to any vertical screen position by clicking on the Move gadget. When you click on this gadget, the Scala toolbox should disappear revealing the full page, complete with your line of titles.

If you then move the mouse pointer over your titles and click and hold the left mouse button, you can move your titles up and down the screen. Note how the text remains horizontally fixed to the centre of the screen – if you turned Centralise Text off, however, Scala will allow you to reposition your titles anywhere on screen.

For now, however, move your titles down to the centre of the screen and then press the right mouse button to return to the normal editing mode.

We won't do anything else to this particular page



If you want to see how your Scala presentation is looking so far, just click on Run.

for the meantime, so click on the OK gadget and a requester should pop up on to the screen asking you to name the page you've just created. By default, Scala uses the first line of titles as the page name. This can sometimes make your presentations a little vague, so you may want to delete the name that Scala automatically assigns it and give it one of your own.

Finally, click on the OK gadget and you'll return to the Scala main menu. If you look at the top of the screen, you should notice that the first row of gadgets will be highlighted with the Page Name gadget containing the title of the page that you've just created. This is Scala's way of telling you that your first page is safely stored away in its memory.

That's about it for this month but if you wish to see your Scala presentation so far, click on the Run gadget. By now you should have grasped the basics of using Scala HVT but there are many more wondrous features of this program still to be covered in the next few issues. 

NEXT MONTH

I'll be showing you how to select different fonts, how to apply styles to your titles and we may even find time to take a quick peek at Scala's impressive range of wipes. Stay tuned!

THE AMIGADOS PROBLEM SOLVER

Resplendent in his promotional Guinness t-shirt, John Kennedy skims the froth off a few pint-sized Workbench problems and has some good ideas for bad icons.

This is the first of a series of tutorials where we aim to look at some of the more common problems with AmigaDOS. Hopefully, after reading through this lot, you'll understand what is behind all those error messages which crop up with annoying regularity.

BOOTING AND ASSIGNS

When you create an assign (a program telling the computer to look somewhere other than the expected place for a disk or volume), you are defining a new Amiga device, like a disk drive or a printer. As this device doesn't actually exist you obviously can't just build a real disk drive by magic, simply by typing it's called a Logical Device, as opposed to a Physical Device.

However, you can use an assign to save yourself a lot of typing at the shell. For example, imagine that you need to access a file that's buried in a drawer, which, in turn, is also in a drawer. The overall path to the file could be something like:

```
df0:graphics/pictures/my-cat
```

To save typing all the above every time you need to look at your cat, make the assign:

```
assign Fluffy: df0:graphics/pictures/
```

You have now created the logical device Fluffy. You can check that the assign is there by entering Assign at a shell by itself – a list of all the current assigns will appear and Fluffy should be in there somewhere. Now that I have created Fluffy, accessing my-cat is a lot easier. The following will make a copy of the file in the Ram disk:

```
copy fluffy:my-cat to ram:
```

If there is a problem with the assign statements, they will disappear as soon as the power to the computer is removed. To ensure they are always present, you will have to add them to your start-up sequence. On Workbench 2, use the file User-startup to store all your important assigns. The user-startup file is automatically invoked by the real startup-sequence.

S: is an assign, but it's rather a special one which the Amiga operating system has created for itself. Along with LIBS:, DEVS:, C: and a few others, where S: actually points to depends on how the computer was started up.

When you boot your computer from a floppy disk, say, the standard Workbench disk, these assigns all point to the relevant directories on the floppy disk. In effect, they are set like this:

```
assign s: df0:/  
assign c: df0:c/  
assign devs: df0:devs/
```

```
assign libe: df0:libs/
```

If you have a hard drive, the computer will usually boot from it. When this happens, the assigns are made to the directories on the hard disk, like this:

```
assign s: hd0:/  
assign c: hd0:c/  
assign devs: hd0:devs/  
assign libe: hd0:libs/
```

If hd0: is the bootable partition on the hard disk. This may be different on your hardware and called dh0: or something similar.

To add assigns to the user-startup, open a shell and enter:

```
ed $user-startup
```

Now you can enter some definitions, for example:

```
assign graphics: hd0:art/pictures/  
assign sound: hd0:music/samples/
```

When you finished, press ESC and then X to save your new user-startup.

EXPLODING LIBRARIES

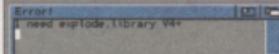
The way in which the assign definitions can vary depending on boot disk sometimes leads to a few problems. Take the classic 'explode.library not found' error message which usually occurs when a coverdisk program such as VirusChecker is run.

If the disk with the virus checker is used to boot the computer, everything will work fine. However, once the program is copied to another floppy or onto a hard disk, up pops the error.

What's going on? Well, the VirusChecker program requires a special software library to run, and it looks in the LIBS: for the library, but the LIBS: is the library directory on the floppy disk which will contain the library.

However, if the Amiga is booted from the hard disk and the virus checker is run, it may fail. It will still look in LIBS: for the library, but the LIBS: won't be referring to the floppy, it will be looking on the hard disk. Chances are that the correct library isn't on the hard disk (unless you copied it there) and so you can get an instant error message.

To stop this from happening, all you need to do is make sure that the library is in your hard drive libs directory. Boot from the hard drive, insert a



How many times have you seen this? Judging by the number of letters to Q&A on the subject, nearly everyone seems to be plagued by a similar message several times a day.

coverdisk which has the virus checker and enter the following at a shell prompt:

```
copy df0:libs/explode.library to libs:
```

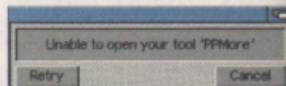
At last your exploding library problem will be solved, as the required library becomes a permanent part of your Amiga system.

TEXT AND DOC FILES

Have you ever clicked on a ReadMe icon, only to find that instead of text, you got an error message? I have and it is extremely irritating.

When a Doc file gets it right, double clicking should automatically load a text display program (such as More) and then have it loaded and displayed. What happens is hidden from sight – all you know is that you clicked on a text file, and it appears on the screen in front of you.

However, as you would expect, nothing is so simple. The text program cannot appear on-screen by itself. It must have a viewing program. You can check the name of the viewing program which a particular document needs by using the info command from the Workbench. Highlight the icon with a single click, and then use information from the



Another annoying error message; you click on an icon called ReadMe and all you get is abuse from the operating system.

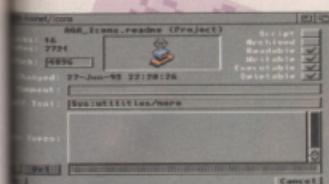
Icon menu. You should then get a window. The text in the default tool box is the important part of this window. This is the name of the program which will be used to display the text, and if you don't have it – the text won't be displayed and you'll get an error message instead.

If the text is a raw, plain, ordinary text file (sometimes called an Ascii text file because all the letters and numbers conform to the American Standard Code for Information Interchange character set) then the text editor More will do fine. Every Amiga comes with More, usually lurking (without an icon of its own) in the Utilities drawer. The Utilities drawer is one of those drawers which the Amiga will search through for commands automatically, and so no path is needed.

Assuming you have a text file called Help.doc in the RAM disk, to read it all you need do is open a shell and enter:

```
more ram:help.doc
```

Sometimes when an author puts a document in the public domain he or she forgets to change the



Using the Information option from the Workbench pull-down menu, you can check on the name of the viewer (if any) the document file hopes to use. This can be changed if necessary, type in the new name and hit save.

name in the icon to More, and keeps it pointing to some obscure text reader only themselves and a Scandinavian hacker know about. If so, just change the name in the default tool box to More, select save and try again.

Unfortunately, nine times out of ten, when a document icon fails it's not because it can't find More. Instead, it is more likely that the file has been compressed with a program such as PowerPacker and is no longer raw Ascii. Displaying a crunched file with More is not going to bring much joy either: a dedicated crunched file-viewer is needed.

The standard decompressor and viewer is called PPMore, and if you don't already have PPMore on your hard disk you have probably seen the error message "Can't find tool PPMore" more than once. The solution isn't very difficult – simply copy the PPMore program to your hard disk. Find a coverdisk with PPMore (most of them have it, although they may hide it in the C directory) and copy it across. Rather than fill up your own C: directory, put it in Utilities with More, as follows:



More electronic gossip from the anything-but-dumb terminal of cyberpunk John Armitage.

Viruses – you can love 'em or loath 'em, but you can't ignore them. In fact, if you love 'em you must be completely mad as they mean nothing but trouble.

A virus is a small program with two objectives: one, to duplicate itself as often as possible, and two, to perform a very nasty side-effect. The side-effects of a virus can be irritating (your mouse pointer turns into a rude shape), severe (unpredictable crashes)

```
copy df0:c/PPMore to hd0:utilities/
```

Once you have sorted a few icons out, you'll soon recognise the tell-tale signs and what to expect. If you have More and PPMore on your boot disk, you should be able to read just about anything.

PRETTY ICONS

I must admit to hating the tedious orange and blue icons of Workbench 1.3 – they look so boring. I can't understand why more folk don't take advantage of the icon editor and backdrop preference to make more interesting displays.

I suppose, unless you have a hard drive and perhaps a little more memory than standard all the new icon data can eat into your precious resources. However, if you have an A1200 with a hard drive you can finally ditch those boring colours.

Every icon on the Amiga can be altered, and that includes the floppy, hard and ram disk icons. Editing the icon for say, the preferences printer control is no problem: load it into the icon editor, draw all over it and save it back out.

Altering the icon for the hard and floppy drives isn't really a problem either, as each drive has a file called disk.info in the root directory. Enter dir hd0: (or dh0:) and amongst all the .info files and drawers you will see it.

The only thing that could possibly go wrong when experimenting with icons is a mix-up over their type. An icon can be a project (like a file text), a trashcan, a disk (hard, floppy or ram) or a tool (like a word processor) and if you save a project icon out as diskinfo then funny things might happen. This is why it's best to load the original icon into the editor and change that, rather than start from scratch.

IT'S MAGIC!

Although I would love to pretend otherwise, I'm not a terribly artistic person and I have to admit that the icons I use on my Workbench are all taken from some public domain and shareware disks. The most important addition to my set-up was from a program called Magic Workbench, which adds incredibly snazzy new drawers and default Workbench icons. 17 Bit Software sell this disk at the moment and it is well worth having.

The Magic WB system includes an excellent font called XEN which manages to be readable and yet very compact. I use it in every program I can to fit more text on-screen, as it looks so much better than Topaz.

I have packed up other icons from various disks, and re-coloured them to fit into my standard 16-colour palette. The key to a good icon is small size (I can't stand huge, cluttering icons) and clarity; the icon must look like something useful or you'll never remember what it's for.

If you have a multisync monitor and an AGA machine, you're lucky in that you can display a flicker-free Workbench of about 640 by 512 or bigger, which makes for an excellent working environment. Add a digitised image as a backdrop and you'll have a Workbench that you can really be proud of.



You too can have a snazzy Workbench like mine.

NEXT MONTH

More AmigaOS tricks and tips, including creating the best possible Workbench layout, playing with multiview, archiving and compressing files.

WIRED WORLD

or catastrophic (destruction of all files on a hard drive or damage to a commercial game).

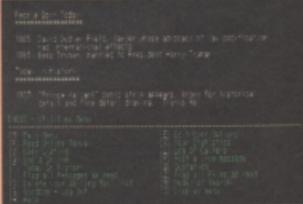
The best way to protect yourself is to keep a good piece of virus-checking software close at hand – preferably running all the time in the Workbench background. Unfortunately, keeping up-to-date with the latest killers has always been a hit or miss affair, depending on magazine coverdisks or Public Domain libraries. Now, however, Comms can come to the rescue.

You may have read about Safe Hex International in CU AMIGA before – they are a group of programmers and interested parties dedicated to eradicating the threat of Amiga virus programs. The DABBS bulletin board in Leeds has become the official system of Safe Hex International, which means anyone with a modem can log in and get the very latest software as soon as it is released.

LOG IN

DABBS runs 7 days a week, 24 hours a day and is a board dedicated to the Amiga. Logging on is easy – answer a few questions, pick a password and you are immediately granted access to most areas. Any modem will do, from a rather slow (but very cheap) 2400 baud to a top of the range rocket powered 16.8K HST.

Once on-line, pressing X at the menu will bring you to the special SHI BBS, from where you can download the latest anti-virus software. This



DABBS keeps you well informed with useful information.

includes various killers (only up-to-date versions are provided) and plenty of articles and help files.

The rest of the board is open for you to explore as well, which means you can get to play all sorts of on-line games, chat with fellow users and download the latest PD. DABBS is also part of the FidoNet system, which means if you live in the Leeds area you should consider becoming a Point to save yourself a lot of time and money.

NEXT MONTH

More international networking. Plus, you get the chance to E-mail comments to CU AMIGA.

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BACK TO BASIC WITH BLITZ BASIC 2

PART

5

If you want to get the low-down on what's hot and what's not in the world of **Blitz Basic 2**, then Jason Holborn is the man with the hottest news, the best tips and the worst possible hair style...



BLITZ

EVEN MORE NEW BLITZ COMMANDS

It's been an exciting month in the world of **Blitz Basic** programming. Not only has the latest issue of Acid Software's newsletter, **BUML** (**Blitz User Magazine**), finally arrived but it has brought a brand new version of **Blitz Basic 2** along with it. This update – version 1.7 – should be of interest to anyone who likes to take advantage of **Blitz's** excellent support for Intuition, the Amiga's windowing environment, rather than the **Blitz** mode that we've been concentrating on over the past few months. Not only does **Blitz** version 1.7 offer a number of new display commands, but, most interesting of all, there's full support for both **GodTools** and the **ASL** requesters offered to Amiga programmers under **Workbench 2.0** or above. Here's a quick run-through of the new **ASL** commands:

```
filename$ = ASLFileRequestS(Titles,
Path$, Deffile#[,Pat$][,X,Y,W,H])
```

Blitz's file requester is a lot better than the one offered by **AMOS** but it's still not as good as Commodore's which is built into the Amiga operating system. With the addition of the **ASLFileRequest()** command, however, your **Blitz** programs can take full advantage of this brilliant file requester. Not only does this give you a better file requester, but it'll also help to give your programs a more uniform and professional look. It does have one disadvantage though – because it uses the **ASL** library, this command will not work when your program is run on any Amiga that doesn't have at least **Kickstart 2.0**.

The parameters that the command requires are pretty self-explanatory. **Title\$** holds the title string that will be printed along the top of the file requester. **Title\$** to load, for example, **Pat\$** holds the default pathname. **Deffile#** holds the default filename. **Pat\$** (which is optional) holds a selection pattern (#?JFF, for example, will force the file requester to show only the files that end with **JFF**) and the **X**, **Y**, **W** and **H** parameters allow you to control the position and size of the requester.

```
Font.fontinfo = ASLFontRequest(Flags)
```

Welcome back to the liveliest and most happening **Blitz Basic** column ever to grace the pages of an Amiga magazine. We started looking at shapes last month, **Blitz Basic's** answer to **AMOS'** powerful **Bobs** (blitter objects). This month, we're ready to take the plunge into some coding.

As you may remember from last month's issue, **Blitz Basic** offers not one but three different methods of blitting shapes onto the screen: **Bit**, **Qbit** and **Bbit**. Each has its own individual strengths and weaknesses which we'll discuss in brief before moving on.

BLIT

This is **Blitz's** simplest blitting mode. Although it is very fast, it does not keep track of any shapes that are blitted onto the screen, so old shapes have to be manually removed. **Bit** mode doesn't keep track of the background bitmap either, so the area of the bitmap which a shape is drawn onto will be permanently destroyed.

QBIT

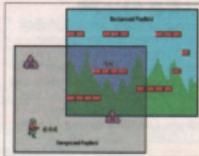
Short for **Queued Bit** mode, **Qbit** keeps track of where shapes are drawn and will automatically

remove the old shape image when a shape is moved. Once again, however, the background bitmap is not restored when the shape is moved. This blitting mode is best used with a dual playfield display.

BBIT

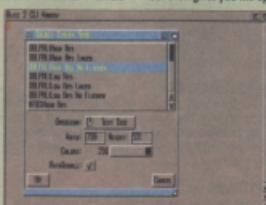
Buffered Bit mode offers all the benefits of **Qbit** mode but with the added advantage of automatic background restoration whenever a shape is moved to a new screen position. However, although it is the best option available, **Bbit** mode is also the slowest mode.

Qbit mode is best suited to games that use a dual playfield display. This is because the blitting commands do not restore the background graphics whenever a shape is moved.



Not surprisingly, the **ASLFontRequest()** command gives you full access to Commodore's capable font requester which not only automatically handles the complex font structures but even gives you the option of a preview. Which certainly beats asking the user to enter the name of the font, followed by the required point size and then hoping for the best!

The **Flags** parameter allows you to define what gadgets are made available to the user when the font requester is displayed, e.g.: the pen number, background colour, style etc. All of this information is passed to the command in the form of a bitpattern, with each bit controlling a particular attribute. Bit one controls the pen attribute, bit two for the background, bit four for the style, bit eight for the drawmode and bit 16 for the fixsize attribute. A value of three, for example, would tell the requester to turn on the pen and background colour control gadgets only (three = bit one + bit two). Information on the selected font is returned in the form of a **fontinfo** structure.





Before you can use shapes within your own programs, you'll need to create a shapes file by running an IFF image containing the shape images through the Blitz Shapes editor.

enough, then go back and increase its size.

SHAPE

The Shape parameter tells Blitz which shape the QBlit command should blit onto the screen.

X/Y

Not surprisingly, the X and Y parameters define where on the screen the shape is to be placed.

EXCESS

The optional Excess parameter comes in handy when the shape that you are drawing uses less bitplanes than the bitmap it is being drawn into. If you tried to blit such an object into a bitmap that had more bitplanes than the shape itself, the shape's colours would be completely wrong. By making use of the Excess parameter, however, you can instruct Blitz to automatically turn on or off any extra bitplanes.

The Excess parameter should be fed to the QBlit command in the form of a bitpattern with each bit representing an on/off value for the excess bitplanes.

Bit zero of the bitpattern will control the first excess bitplane, bit 1 the second excess bitplane and so on. Passing a value of zero will turn off all excess bitplanes. **CU**



QBlit mode is ideal for fast games as it offers a good balance between speed and flexibility.

JARGON BUSTERS

GADGETOOLS: A quick and easy method of adding Intuition gadgets to programs on the Amiga.

ASL: This is a library of routines built into the Amiga's operating system on Workbench 2 or better machines which provides the programmer with a set of standard requesters to use within their programs.

BLIT: This refers to a single operation of the Amiga's blitter chip. If a shape is said to be blitted onto the screen, this means that it has been drawn onto the screen by the blitter rather than by copying bitmap data with the processor.

BITPLANE: All Amiga screens are made up of bitplanes. Each bitplane extends the number of colours that a screen can display e.g., a single bitplane screen can offer just two colours, an eight bitplane screen offers 256 colours.

NEXT MONTH

Jason Holborn will be showing us how to use the QBlit mode. So be prepared.

» GETTING INTO SHAPE

Before you can even think about drawing shapes onto a Blitz screen, you need to start by either loading an existing shapes file from disk or you must manually grab all the shapes you need from a bitmap. Loading a shapes file is the simplest and most straightforward method. The command that you'll need to load a shapes file into memory is called, not surprisingly, LoadShapes and it has the following format:

```
Loadshapes SHAPE[, LASTSHAPE], FILENAME$
```

SHAPE

The Shape parameter allows you to specify an offset (a numbered slot into which the shape will be loaded) when loading a shapes file into memory when there are already existing shapes. For example, if you were to simply pass a value of zero, the first shape loaded from disk would be shape 0 and any further shapes loaded from the file would have a shape number that followed on from this first shape. By specifying a shape offset, however, you can load shapes into memory without wiping existing shapes.

Say, for example, you had ten shapes in memory already numbered from 0 to nine and you wanted to load a further set of shapes into memory. You would therefore pass a value of ten indicating that the first shape loaded from disk should be placed at position ten. Simple really.

LASTSHAPE

This optional parameter allows you to restrict the number of shapes that are loaded into memory from a shapes file. Say, for example, you had a shapes file containing 20 shapes but you only wanted to load the first five – all you'd have to do is to pass a value of five and only the first five shapes would be loaded.



Add Software's Blitz Basic 2 offers even the greenest of beginners the opportunity to create games of commercial quality.

FILENAMES

Filename tells Blitz Basic the filename of your shapes file. Now that we've loaded our shapes into memory, we can start using them. You'll need to create a bitmap and a slice that is capable of displaying your shapes. Once this is done, however, you can blit your shapes onto the screen using one of the three bit modes available. BLIT mode isn't really of that much use if you want to move your shapes around the screen so we'll forget this for the moment and skip straight to QBLIT mode, possibly the most common blitting mode used by game programmers. Although QBLIT mode won't automatically restore the background bitmap whenever a shape is moved, it is still a lot faster than Blitz's drawing mode, BBLIT.

QBLIT mode works by storing the co-ordinates of each shape that you blit onto the screen in what Blitz calls a queue. Before you can make use of a queue, however, you need to create a Queue Object using the imaginatively-named Queue command. Its format is as follows.

```
Queue QUEUENUMBER, MAXITEMS
```

QUEUE NUMBERS

The Queue Number parameter defines the identifier number of the queue which you want to use. Using multiple queues can come in very handy when you wish to move a series of objects at different times.

MAXITEMS

In order for the Queue command to allocate the required amount of RAM, Blitz needs to know exactly how many objects you wish the queue to keep track of. If you have 20 shapes, then you should pass a value of 20. With the queue now initialised, you can draw your shapes onto the screen using the Blitz's QBlit command. Its format is as follows.

```
QBlit QUEUE, SHAPE, X, Y [, EXCESS]
```

Not surprisingly, the Queue parameter tells the QBlit command the number of the queue to use when storing the information on the shape being blitted. Remember that any queues that you use with the QBlit command must be initialised first with the Queue command. It's important to make sure that you don't try to store too many shapes into a queue either – if the queue is not large



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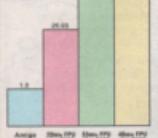
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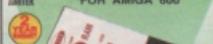
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INSIDE AREXX

AREXX
PART

One of the best things about AmigaOS is the sheer number of applications available. There's no need to learn any conventional programming language. Calculating VAT, processing strings and adding numbers together – these are all tasks that even the most ardent programming language could do. However, ARexx isn't just another programming language designed to add up numbers and process strings etc. While ARexx really scores in its ability to act as a task mediator, it also has the ability to communicate or speak languages such as C or Modula-2 but this is a feature unique to the ARexx language. The term "task mediator" is rather grand but what does it mean? And why is it so special? If you've been following CU AMIGA's ARexx column over the past few months or so then you may remember that we briefly dipped our toes into the murky waters of task mediation a couple of months back. Although we'll be covering much of the same ground again, it's important that you understand the fundamentals before we get too bogged down in code.

GURU MEDIATION

What accommodation offers the Amiga user is a quick and easy method of automating the operation of a program that supports the ARexx interface. The unique feature of ARexx doesn't really concern its own until you have to perform long-winded operations over and over again – converting one hundred GIF format images to 320 by 256, 32 colour IFF's using a program like Art Department Professional, for example. If you were to try to convert all those images yourself, you'd soon get very bored indeed. By taking advantage of task mediation, however, ARexx allows you to write scripts that take away most, if not all, of the drudgery associated with such tasks, leaving you to do something far more productive (reading the latest issue of CU AMIGA over a cup of coffee, for example).

So how does it work? Well, built into every program that boasts ARexx compatibility is what the techies call an ARexx port. This port acts as a sort of backdoor into an application that allows ARexx to worm its way into the internal workings of a program and then take control over its operations.

How does ARexx control an application? Well, all ARexx compatible applications have built into

the list of host commands that are hard-wired into their programs functions.

HOST FOR TONIGHT

These host commands provide an alternative method of controlling the operations of an application by allowing you to write an ARexx script that tells the application what to do in the form of a list of instructions. Say, for example, you wanted to automate the operations of your image processing program so that it would load in a GIF file and then convert it to a low resolution 32 colour IFF image. Because the image processing program allowed you to control its operations via ARexx, you could therefore write an ARexx script that did the job automatically. The script might look something like this.

```
CX Port
Dunkey Set
ScaleImage 320 256
ReduceColours 32
SavePixelFormat "IFF"
SaveImage "MyIFF.IFF"
```

Although the above script is simply a product of my over active imagination, it does demonstrate beautifully how an application can be controlled by an ARexx script. If you know your ARexx instruction set fairly well, then you'll already know that none of

Final Writer
may be the
most
powerful word
processor
available
on the Amiga, but
writing ARexx
macros for it
can extend its
powers further.

Now that you've got a pretty good grasp of the ARexx language, it's time to take a plunge into task communications. Dressed in a flak jacket and wellies, Dave Smithson is our man in the field...

Setman
Config

Sondra Zerbe

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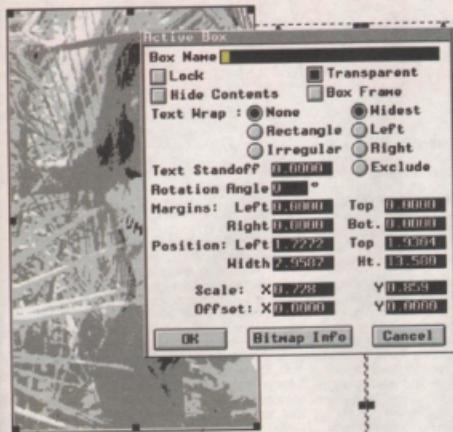
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Sessional Page V4.0 ©1993 Gold Disk Inc.



Gold Disk have gone to great lengths to let people know just how powerful its ARexx-based Genius are.

know the name of the application's message port. Once it knows this, it then attempts to establish a link with the application so that it can control it (ARexx calls up the application's phone number). If it is unable to establish a communications link (no one is at home – this usually happens because the program has not been loaded), then there's little point in continuing with the script. If a link is made, however, (if the application picks up the phone and talks to ARexx), ARexx can start sending it orders.

Just like a real telephone network, every possible recipient has its own message port name which allows ARexx to distinguish between applications. So, even if you had two image processing programs running simultaneously, the chances of both applications having the same message port name is virtually nil, even if one was a direct rip-off of another. Below is a short list of the message port names of a few of the more popular ARexx-compatible applications.

Program	Manufacturer	Port Name
Scal MM200	Scala (UK) Ltd	mmx, ScalaMM
ADPro	ASDG	ADPro
ProPage 4.0	Gold Disk	PPAGEAREXX
Final Writer	Softwood	FinalW.1
TypeSmith	Soft-Logic	TYPESMITH

Even if the documentation supplied with a particular application doesn't tell you the name of the message port associated with that application, it's very easy to find out the message port name using the following short ARexx program. All it does is list every message port currently available.

```
/* List All Message Ports */
```

```
Say "Message Ports..."  
Say Show(Ports,, 'Qa'x)  
Exit
```

of one, otherwise a value of zero is returned. This return value is then checked to see whether it contains a value of zero – if it does, an error message is displayed on the screen and execution of the script is terminated. If the return value is one, however, we can assume that the message port is available and therefore we can attempt to make the link with the Address command.

I've spent the last page or two hammering home the fact that you have to open a communications message port to an application before you can send it messages, now, I'm going to contradict myself – you don't always have to open the message port. This sounds silly, I know, but it is possible to issue host commands without opening the host message port first if the script is run from within the host itself. When this happens, the ARexx program ceases to be an ARexx script and suddenly becomes an ARexx macro. Because the script is run from within the application itself, the host message port is already available – a good example of this is Professional Page or even ASDG's Art Department Professional.

It is possible to communicate with AmigaDOS through a message port too by making use of the Command host. Say, for example, you wanted to launch an application from within your script (an ARexx-based menu program, for example) or to just run a DOS command – all you'd have to do is to open a communications message port with AmigaDOS using the following line.

Address Command

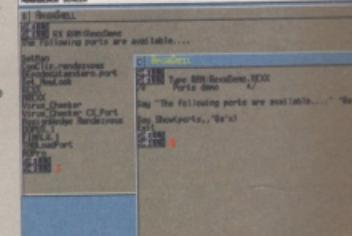
It's worth noting that the Command bit doesn't have a set of single quote symbols surrounding it, unlike a normal message port name. If you do add them, ARexx will be unable to access AmigaDOS. Once you've done this, you can run AmigaDOS commands simply by enclosing them within speech marks. Give this listing a whirl. *cu*

```
/* Command Demo */
```

Address Command

```
Say "Enter pathname to view"  
Full PATHNAME  
"Dir" PATHNAME  
Exit
```

Resource Icons



In order for an ARexx script to communicate with an application, you must first open a link to that application through its message port.

NEXT MONTH

We put all the theory we've learned into practice by writing an ARexx script to control ADPro.

DESKTOP PUBLISHING WORKSHOP

PART

2

Desktop publishing was invented on the Macintosh. But this doesn't mean that desktop publishing cannot be done to just as high a standard on an Amiga.

John Dodds explains.



DECEMBER 3 - JANUARY 21

Page resolution in 256 colours is not the fastest way to do it, even on an A4000/240. You would be better advised to work in 2 or 16 colours, halftone to 256 only when you feel you need to check a particular colour.

The Amiga has both the hardware and the software to do desktop publishing anything. The more adventurous your ambitions, the more money you will need to spend. Last month, we covered printers and bureaux. This month we conclude our desktop publishing tutorial by looking at memory requirements, scanners, graphic boards, publishing packages and monitors.

Predicting the type of extremely high-quality PostScript output that is needed for professional printing and publishing can tax the computer for literally hours per page, so to start with, you need a very fast computer unless you want to turn those hours into days. That means an A4000/240, A4000/330 or A3000. Professional equipment like SCSI hard drives, removable hard drives, lossless-memory boards, scanners and graphics boards will also be needed so you'll want an easily expandable Amiga. An A1200 with an accelerator in it may give you speed, but not expandability.

MEMORY REQUIREMENTS

Afar the computer, the next two most important items are storage and memory. It's easy to think that a 200Mb or 300Mb hard drive will be big enough but if you are planning to produce full-colour publications that contain 24-bit photographic images, the four PostScript separation files for a single page could easily total 40 Mb. 512Mb is size. You should be thinking in gigabytes for storage

space, not megabytes. Similarly, while 10Mb might sound like more memory than any program will ever need, a full-colour A4 page that contains a couple of true colour (24-bit) photographic images might require even more than this. It is possible to use virtual memory (using the hard drive as pseudo RAM), but keep in mind that this will slow down the operating speed of the computer quite considerably and may very well prove to be a false economy. Recently, I spent a whole day on a job that should have taken half-an-hour. I had to wait 15 minutes for the virtual memory to organise itself every time I made a slight change to what I was doing.

Virtual memory has its uses and is a much cheaper way to store enormous amounts of extra memory, but for large jobs, it could cost you in time what you have saved in money. Miss that deadline and you may have lost a client. For professional work with true colour images, 64Mb of memory should be enough to get on with, but at the very least you should expand to 32Mb.

GRAPHICS

Working with true colour images can be tricky if you don't have facilities to view them. It's all well and good converting from a possible 16.8 million colours to HAM-6 or 256 colours in order to view them, but as good as these images may appear to be on the screen, the colours you are looking at will not be the same as those in the final true colour image. So, really you need a 24-bit graphics board. There are stacks of Amiga graphics boards to choose from, but the two that are currently most useful to desktop publishers, and firmly enough, also happen to be the cheapest, are the Rehina and Picasso II. There is not a lot to choose between them; Rehina carries more video RAM than Picasso II, which means that it can view larger images and use higher resolutions in 16.8 million colours than Picasso II. Picasso II, on the other hand, is a sleeker product and much easier to set up and use with one monitor.

MONITORS

Ah, yes. Monitors. Multisync is a must as it can display the Amiga's high quality screen modes. For best compatibility you need one that scans from the Amiga's 15.6kHz horizontal frequency right up to at least 35kHz. There are one or two cheap and cheap solutions, the Commodore 1942 or 1960, for example, or the Microvitec CubScan. But these are not ideal. Really, you need a bigger display, and

one that is as flat as possible so that straight lines down the edge of the screen remain straight, instead of curving slightly.

One of the most attractive Amiga-compatible multisync monitors around at the moment is the Idek MF-2017. It scans horizontally from 15.5kHz to 40kHz, has a reasonable 61 dot pitch, and at 19" in display that can comfortably manage 1.024 by 768 pixels. It costs about £650.

The Idek MF-8217, however, is better value at £290. This model's horizontal scan frequency starts at 30kHz and rises to 65kHz, and although it does not support the Amiga's low resolution screen modes, the MF-8217 is perfect if you are using it in conjunction with a graphics card like Rehina or Picasso II. It too has a 17" inch display, but a 28 dot pitch and higher sync rates mean that the 1.280 by 1.024 dot pitch maximum screen resolution is still perfectly viewable. Thanks to a wonderful set of controls with 43 programmable presets, stacks of screen modes can be set up without having to continually twiddle knobs to adjust the picture size and position. Working with a less expensive monitor is certainly possible, but if you spend a week with one of these larger high-quality displays, I think you soon see how it can enable you to drop-off publish faster. The main advantage is that you can work with most or all of the page on the screen without having to squint at the letters or zoom in to make adjustments.

SCANNERS

Getting true colour images into the computer requires a scanner. Professional drum scanners

CHOICES, CHOICES

You want a word processor for your publishing program, but which one? The three main publishing programs, PageStream, PageSetter and Professional Page, come with or have the option of a dedicated word processor that enables you to tap out your text quickly without the worry of having to format it.

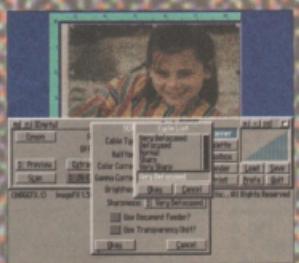
The word processor that comes with Professional Page and PageSetter is called the Article Editor, or AE for short, and is a version of Gold Disk's TransWrite. AE can be used from within Professional Page and PageSetter or on its own. PageStream does not have a word processor included as standard, but if you buy Soft-Logik's Hotlinks package you get PageLiner, a word processor that is dedicated to working with PageStream and even includes facilities to use style tags. It too can be used on its own, but like AE does not have a print facility.

Should you want to prepare your text using a word processor that displays the text in a WYSIWYG format, bearing in mind that it is this way really pushing the barrow uphill. This type of word processor - examples of which are Wordworth 2 and Final Copy II - are much slower than the non-WYSIWYG word processors like Protect and TransWrite, and tend to let the look of the page get in the way of the writing.

PUBLISHING PACKAGES

Amiga desktop publishing software is about to take a giant leap forward. The technical specifications for Sol-Logix PageStream 3 are higher than for any other publishing software on any platform. Colour matching software for ADPro and the Epson scanner is soon to be available, and the likes of ImageFX and ImageMaster, and even Brilliance to certain degree, are giving Amiga publishers true colour retouching and processing power that's every bit as powerful as similar packages on other platforms.

It might be a pipe dream that the Amiga and its software will become a new DTP standard, the Macintosh seems to be too deeply entrenched in the publishing and repro houses for that to happen, but it does look like the Amiga and its software will soon be able to publish more quickly and to a higher standard than anything else, which could bring professional Amiga desktop publishers new clients by the bushel! **GU**



On the Amiga software available for the Epson GT flatbed scanner, only the drivers that come with AmigaX supports the 6500's new and enhanced features.

are way beyond the average desktop publisher's budget, but flat-bed scanners, which have improved enormously in quality this year, have plummeted in price and are now very affordable indeed. The Epson GT-6500, flatbed as a perfect example. Barely 12 months ago the GT-6000 model cost over £1,000, was a little slow and lacked certain features required by professionals. Now redesigned and rebadged as the GT-6500 it costs £500, is much faster and includes the important sharpen/soft-focus feature.

Currently, the only scanning software that supports the enhanced features of the GT-6500, including the optional transparency unit and document feeder, is the Epson scanner driver that comes with GVP's Image FX version 1.5. ASDG and Black Box Systems also have Epson scanner software to go with ADPro and ImageMaster, but these drivers were written for the earlier GT-6000 and lack support for the new features.

Scanning in true colour is another of those jobs that requires a fast Amiga, a large hard disk and lots and lots of memory. A typical 64-bit by 4in photographic scanned 300 dots per inch would need almost 6.5Mb of memory to hold the 24-bit true colour data. If the software works in 32-bits, 8MB will be required. GVP's Image FX soft-

ware has a built-in data-caching system which uses the hard drive when you run out of memory, up to 16Mb memory does. While this artificially increases the memory capacity of your system for mega data, it will slow the scanning process down considerably, just like virtual memory does. So I wasn't lying earlier when I recommended a minimum of 32Mb of memory.

PRINTERS

When the work is finished it's likely that your clients will want to see some colour proofs. There's no need to spend a fortune on this. Repro proofs from a colour lab like Hewlett-Packard's DeskJet 5500 or Canon's new BJ-C600, both of which cost about £200, will not keep your client happy. If the work is A3 you can always reduce and rotate to A4 or smaller. If the job involves a lot of money then the client might want to see something better. And for your own peace of mind, you might want to see something better yourself.

Nothing less than a dye-sublimation PostScript printer will do for true colour graphics art proofs. Such devices cost upwards of £7,500, and even then the colour accuracy is not 100%. If you can't afford or justify spending this kind of money then you can use a repro bureau - prices vary, so shop around. A lot of repro bureaus will offer free proofs if you give them the job of producing the firms. The best place to see repro bureaus advertised is in Macintosh and graphic design magazines like XYZ.

If you want to give a firm of printers a colour proof and say "I want a guarantee that it will look like this when it is printed" - a contract proof as it is known - output from a dye-sublimation printer will not be acceptable. You will need something called a Cromalin, and the cost of producing a single A4 Cromalin will be around £100-£150. Again, prices will vary depending on the complexity of the job and how much business you put the repro bureau's way (look for cash discounts).

For general proofing to check for literals and layout, the most convenient device is a mono laser printer, but a much less expensive mono inkjet or dye-sub jet printer may serve your needs just as well.

JARGON BUSTERS

- **8-PIN/24-PIN PRINTER:** A low quality output device that strikes wire pins onto an inked ribbon in order to make marks on paper.
- **CMYK:** cyan, magenta, yellow, black; the four colours from which all the other colours in full colour publishing are created.
- **DPI:** dots per inch.
- **DYE SUBLIMATION:** A method of thermal transfer printing that melts coloured wax on to paper to print up to 16.8 million true colours and so produce rich, continuous tone, photographic-quality images.
- **FULL COLOUR:** material published using the four-colour CMYK printing process.
- **KHZ:** kilohertz, a unit used for measuring frequencies.
- **MB:** megabyte, a unit used for the measurement of computer memory capacity.
- **MULTISCAN MONITOR:** a monitor that can work with a wide range of input frequencies. Often wrongly referred to as Multisync, which is actually a trade name like Hoover or Sellotape.
- **POSTSCRIPT:** a page description language that has become the standard for desktop publishing.
- **REPRO:** short for reproduction.
- **TRUE COLOUR:** 24-bit, 16.8 million colours.

your word processor can edit. It's also worth noting that colour hand scanners will produce better scans of mono photographs than you would get from a monochrome scanner. This is because colour hand scanners have a grayscale mode that scans in 64 true shades of grey instead of being dithered or anti-aliased as the monochrome scanners do to achieve levels of grey.



24-bit flat-bed scanners are the best scanners for achieving professional quality results at a good price.



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13. Lemon - Philosophies 1 "AGA" (6 Disk H.Drive only)
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16. Lemon - Groovy
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- 7.North C. - C Compiler (2Disk)
- 8.G.Emulator - 3D Modelling Package
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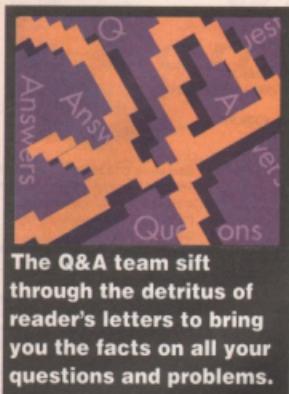
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The Q&A team sift through the detritus of reader's letters to bring you the facts on all your questions and problems.

A600 EXPANSION

I want to buy an A1200 and sell my A600. However, it's rumoured that M-Tec have accelerator boards called 68020 and 68030MMU for the A600. Is this true, and if so what kind of speed increase will this give me?

I own a Commodore 1084 colour monitor, if I buy an A1200 will this monitor be adequate? I have heard that the A1200 supports flicker-free interface screens and that the 1084 does not – will this be the only problem?
T.S. Nielsen, Lang, Denmark.

It's impossible to say how much faster the (rumoured) accelerator card would go because you don't mention the clock speed. 14MHz? 25MHz? 33MHz? 50MHz? It makes a big difference, but even a 14MHz 68020 will run at least twice as fast as the A600.

As long as you don't use the new flicker-free DoublePAL, DoubleNTSC, Super72 or Multiscan productivity screen modes the 1084 will continue to give a clear crisp image.

CDTV REVELATIONS

In the February issue of CU AMIGA you said you couldn't upgrade a CDTV to Kickstart 2.04. Well you can, but first you need to fit a switch to turn off the CD-ROM drive.

By the way, turning off the CD-ROM allows you to load a lot more programs than normal. In fact, Humans is the only incompatible game. The only down side to turning the CD-ROM drive off is that it disables the SCSI interface so you would have to turn it on again if you were going to fit a hard drive.
John Alfred, Hyde, Cheshire.

What we hoped to imply in the February issue of CU AMIGA was that you could fit the 2.04 ROMS to a CDTV, but as they didn't include the CD-ROM code there wasn't really much benefit. You might as well have bought an A600 or A500Plus.

Turning off the CD-ROM drive can actually be done with software alone (check your local

HERE THEY ARE FOLKS - THE Q&A TEAM



JOHN KENNEDY
Joined to an Amiga at birth, what John doesn't know about the Amiga can fill a matchbox.



MAT BROOMFIELD
What Mat doesn't know about matchboxes can fill an Amiga – his fave machine.

PD library for cdoff and cdon written by Almetheria guru Jolyon Ralph).

The CDTV doesn't come with a SCSI interface as standard so I don't know how it could be switched off.

GIVE IT A BOOT



Please, please help me. I have been trying for weeks and weeks now to make a boot-block on a blank disk so I that can make a stand-alone disk. To attempt this I have been following a guide from another magazine and have got to the point where I have to use a small program called VILBM. Can you tell me where I can find this?

Martin Bell, Stoke-on-Trent.

I know that it's easy to pick up other magazines by mistake, what with the covers all being identical and everything (ahem). In fact, I've heard that certain other Amiga magazines are going to try a red cover as well to see if that will boost their flagging sales.

In the meantime, I'm not really sure what use VILBM will be to you. VILMB doesn't have anything to do with making a disk boot - it is a utility to display pictures.

Here is how to make a disk bootable. Boot from your Workbench disk and format a fresh disk. Rename it "Brlan", at least for the moment. Open a shell and enter:

install brian: <return>

If you only have one floppy drive you'll need to enter the following first:

resident c:install <return>

When this disk is inserted, the Amiga will look for a file called startup-sequence in a directory called s. At the moment neither exist, so enter this at the shell:

makedir brian:s

To create the startup-sequence, use a text editor program like ed. Enter:

ed brian:s/startup-sequence

Now you can enter the commands you want the Amiga to execute when is is switched on. If you do want a picture displayed, add something like:

brian:vilbm mypicture.iff

But you must remember to copy VILBM and your picture to the disk. Getting hold of VILBM isn't difficult – it's in every PD library in the land. Ask your favourite library for a disk full of graphics utilities and you are bound to find it or one that's similar.

Workbench 2 comes with multiview and Workbench 3 with multiview which are more

powerful. To use these programs make sure you have copied the LIBS: drawer to your new boot floppy.

HARD DONE BY

As an owner of a CDTV I feel very hard done by. I bought my machine 12 months ago, with the promise of more good things to come for the CDTV scene. Now we are told the CDTV is dead and the new CD32 is out with lots of up-to-date games available. The only thing that's wrong is that you can't play them on a CDTV – does this mean there will not be any new games for the CDTV?

Don't get me wrong, I like my machine a lot, apart from its shortfall in memory. I've also heard that it's possible to switch off the drive to get the memory back?

J.A. Davies, Barnstaple, North Devon.

Every machine will be superseded eventually, and the CDTV's time came just a little too soon. However, there are a going number of compatible disks stuffed full with PD utilities and games, so it's wrong to say that the CDTV is not supported any more.

As you'll have read in the previous letter, regaining the RAM taken by the CO-ROM drives is possible without resorting to hardware.

DEGRADING EPISODE

Having replaced my trusty A500 with a sparkling new A1200, I find to my dismay that I can no longer run my beloved Video Studio (v3). Moreover, the originals, ZVP, have apparently put up the shutters.

I've tried Fakemon and Degrader, as well as the two-button start-up menu suggested by Commodore but without success. Am I missing a trick somewhere, or have I really got to scrap the program?
W.W. Windsor, Winslow, Buckingham.

There comes a time when you have to give up, and I'm afraid that time is now. No matter what version of Kickstart your Amiga thinks it is running, no matter what caches you have switched off, and no matter how fake your memory is, some programs simply won't work on the A1200.

The problem is with the new AGA chipset. Commodore have been telling programmers for years not to poke around but to follow the guidelines, and do they listen? No – well, not if they want to push the hardware that little bit further. In this case you'll have to give up.

It's not all bad news though, there are new graphics and video programs coming on to the market all the time and most will not just support the AGA chips, they will also take full advantage of all the new modes. Search out a replacement, and let Video Studio finally rest in peace.

SEEDY CONNECTIONS



After waiting and waiting for a CD ROM add-on for my A1200, and then finding out that it is not going to be available for a while, I went out and purchased the CD32 console instead – I'm very impatient, I see.

What I would like to know is, will it be possible to link the two machines together and if so, will my A1200 recognise and make use of both the CD drive and the extra 2MB of RAM?

Also, if they can't be linked together will I be able to use demos, anims and games from one of the many PD CD collections on the CD32? P.D Sprakes, Henlow, Beds.

Commodore upset a lot of people by announcing a CD add-on for the A1200 and then snatching it away. I suspect a lot of A1200 owners held back from buying a CD32 in case the drive appeared, and probably got bored waiting that they bought something else instead (like a PC).

Anyway, yes it is possible to network the CD32 and the A1200 together, but you will need to buy the forthcoming SXI Indi (tel: 0543 419999) are taking orders for them, and when I spoke to them promised availability by the time you read this.

When you have the SXI connected to the CD32, the PD program *ParNet* and a special cable is all that is required. The A1200 can then access the CD-ROM drive and the 2Mb of RAM as though they were normal AmigaOS devices. Also, many game and demo CDs will work on the CD32 already.

GOBBLEDYGOOK



I purchased a secondhand Epson MX100-111 for my son to use with his Amiga 1200. On a self-test it prints perfectly, but when connected to the Amiga using all the Epson drivers available it prints gobbledegook.

I have made a parallel lead using both manuals, but leaving the 5 volt line from the Amiga disconnected and altering the printer DIP switches to suit. What's going on?

R. Carter, Carver Island, Essex.

Looking at the print-out (in which about one letter in every 10 is correct) I have to say that I suspect the cabling. Nothing personal, but are you sure every line is connected correctly? Do to D0, D1 to D1 and so on? Is the wiring used actually up to the job? Leaving out the 5 volt line was a very good thing to do – if you had left it in, the printer may have been damaged.

After spending many years as a student, forced to use homebrew printer cables, we know all about dodgy wiring. Believe me, £10 spent in Dixons on a proper lead is a real investment in saving time, paper and tempers.

To discover exactly what is wrong you will need to check your Amiga, your printer and your cable. Find a friend with another computer and printer (or visit your local computer club) and try connecting your printer to his computer. Then connect his printer to your computer. Then try again using your lead. This will help you trace the fault.

There are several pitfalls when buying printers second hand. Firstly, you can never be sure that the thing works unless you see it: a self-test isn't good enough, as it only tests the print head and not the interface. Secondly, if you get an obscure piece of kit, you can bet that you'll

spend the rest of your life trying to track down a printer driver.

TOO FAST?



I own an Amiga A1200 with an internal 120Mb hard drive. However, a few games, loaded from the hard disk don't work. The sound is good but the pictures are all mixed up. What's going on?

Versimmen Thierry, Athus, Belgium and S. Ratcliff, Hollywood, Birmingham.

Apparently some hard drives can work too fast for particular software and as a result some data gets corrupted as it is read.

Search out the program called *HDTToolbox* on your Workbench, and select the partition drive option. For each partition, click on the advanced options button and then click on the button marked change which will appear.

Find the box labelled MaxTransfer, it should read 0xFFFFFFF as a default setting. Change this so that it reads 0xFFFF instead and click on OK until you reach the first screen. Finally click on 'save changes to drive' and leave the program. When you reboot, the new settings should come into effect and with any luck your graphics will be fine.

OCTA-LINKING



Can you tell me how to connect two Amigas together so the Ext. Sync function of OctaMED will give me four more precious sound channels. What do I need? Where do I get it? And most importantly, how much? If this is possible, would an A500+ be compatible with my pride and joy – my A1200 of course.

Kevan Gordon, Trarven, Scotland.

This is a good trick to get eight track audio: OctaMED can send and receive timing signals so that two Amigas will remain locked together.

I used to think this required a MIDI connection, with each Amiga fitted out with a MIDI interface and leads. However, I've just discovered that you can do away with MIDI totally – you simply need a NULL modem cable – a simulated modem link which links two computers together without actually using a modem. It's the same sort of lead that is used to link Amigas when playing games such as *Astunt Car Racer*.

Connect the computers together in this way, and then select the MIDI options page in both copies of OctaMED. Ensure MIDI ACTIVE is on, then set SEND SYNC on one Amiga, and EXT SYNC and INPUT on the other. When you click on play on the first Amiga, the second will start at the same time. As this trick uses the serial port, it will work on any two Amigas. For more information check out Sound Lab on page 172.

MY PERFECT COUSIN



I am Quang from Norway and I am 15 years old. I own an A500 and an A600.

However, my cousin has a clicking thing from an electric lighter which he clicked on my A500. He clicked on the mouse port and now my A500 is dead. The red light is on but then you put a disk in it doesn't do anything. Did he crash my A500? What's wrong? Is it a chip?

Nguyen Duc Quang, Oslo, Norway.

Tut, tut. The old clicking thing ploy, eh? A clicking thing is actually a piezo electric static electricity generator. By quickly altering the shape of a piezo-electric crystal, a large electric potential is created and a spark jumps to a nearby earth.

In your case the nearby earth happened to be an A500's mouse port. Clicking this was a terribly unfortunate thing to do, as a gigantic voltage spike (several thousand volts) would have shot into the Amiga's chips, blowing them to smithereens. It's probably not one chip that's broken, but all of them.

This is definitely a case where you should threaten to grass on your cousin unless he buys you a CD32. And take that damn clicking thing off him too before he breaks anything else.

C FOR YOURSELF



I'm 14 years old and I would love to learn how to program the Amiga. I've already dabbled with BASIC, but I'd rather learn a language which would be accepted by a software company if I ever decide to aim for a career in programming.

According to a reply to a letter in the January issue of CU AMIGA, the best language is C, however, I get the impression that it is only really suitable for programming serious applications.

Am I right in thinking this, or is it possible to program top games, such as *Body Blows* or *Zool2* with C? Also, I've been looking at the prices of some C compilers. SAS/C costs £250 and I can't afford that.

However, one of your rival magazines is offering the full DICE C package including manual, compiler and all the necessary files for £25. Is this a good quality C implementation? M. Buckley, Chesterfield, Derbyshire.

C is an excellent language, and yes, you could use it to write top games. Modern C compilers produce code which is almost as quick as hand-written assembler - the fastest code possible. More and more games companies will be moving towards C when they realise the time and money this cross-platform language can save. Also, any real time critical code can be written in assembler and included in the C program very easily.

The DICE (Dillon's Integrated C environment, a public domain C compiler and nothing to do with our good Tony) system is available from most good public domain libraries, so this could be the most affordable way yet to program the Amiga.

Unfortunately, you must bear in mind that it takes a very long time to learn enough about C and the Amiga before you could write a game like *Body Blows*. For this reason I recommend that you try *BlitzBasic2* first. Blitz is based on BASIC but has some very advanced C-like features. Even better, it comes with lots of routines for handling graphics and sound, routines which you would have to write yourself if you were using a C system.

QUESTION TIME



Could you please answer a few simple questions for me?

- Is my Amiga 500+ outdated and worth flogging in the local paper?
- Is it cheaper to buy an Amiga 1200 with a CD-ROM or a fully expanded CD32?
- Is there a trapdoor expansion on the CD32?

» 4. With the port block for the CD32, will I be able to use my external disk drive?

5. What version of Kickstart is in the CD32 and what version of Workbench does it need?

6. Will any of the famous programs like AMOS and Deluxe Paint AGA be available on CD?

7. How long do CDs last?

8. Will an FMV module come out for the A1200's CD-ROM?

9. Will the existing Amiga mouse work on a CD32?

10. Will MicroProse come out with a CD version of *Formula 1 GP*?

11. What is the best Amiga alive?

12. Will it ever be possible to save on CD and if so would it be called a CD BSD (Big Storage Disk)?

13. I have heard things about Amiga VR. Is this true and if so when will it be available?

14. Is there going to be an AAAA chipset and if so would it have more than 16.7 million colours?

15. Lastly, when are Commodore going to have transformers built-in, because at the moment I have a house brick missing and I am using my transformer in its place.

Niki Ferrari, Stoke-on-Trent.

1. Yes, it is outdated, but flopping it is a bit extreme. A severe smack on the back of the legs should do.

2. At the moment there is no official CD-ROM upgrade. It is possible to add a CD-ROM player, but not one that will play all CD32 games.

3. There is a port on the back for the addition of the FMV module.

4. Eh? Run that by me again? If you are referring to the forthcoming CD32 expansion system, then yes - expansion floppy disk drives is what it's for.

5. An enhanced version of Kickstart 3, as used in the A1200 and A4000, with some extra code for the CD-ROM device and (allegedly) some support for networking.

6. A very interesting question. At the moment, only games and PD software collections are released on CD but if the CD32 continues to sell strongly and other Amiga owners get into CD-ROM then serious software will happen - and the sooner the better.

7. Years. I have a Genesis CD single from 1986 and it still works fine.

8. It doesn't look as though there is going to be a CD32 compatible CD-ROM add-on for the Amiga 1200, so an FMV cartridge is unlikely.

9. It should, although what would you do with it?

10. If they have any sense.

11. There are no live Amigas. Contrary to pop-

ular opinion, all Amigas are all inanimate objects.

12. It's possible to save to CD at the moment, although the special players that can do so cost several thousand pounds. Unfortunately, the manufacturers missed the marketing opportunity of a lifetime and called it Writeable CD-ROM and not CD BSD.

13. You said you heard it, and I'm not going to call you a liar. But it won't happen.

14. There might well be an AAAA chipset, although Commodore might have thought of a better name by then. There is little point in having more than 16.7 million colours, as the human eye can't distinguish between any more.

15. Commodore will build transformers into their computers when every country decides to standardise their domestic electricity supplies. I like the big warm brick - I can take my shoes off and keep my feet on top of it.

PCMCIA... THINGY

I have an A600 with a Commodore 1Mb RAM expansion, a second floppy drive and an 80Mb hard drive. I want to upgrade my memory with the addition of a PCMCIA smart card, but in the January Get Serious section of CU AMIGA you said that most trapdoor expansions disable anything plugged into the PCMCIA port. Does this include my 601 expansion? David Eastwood, Huddersfield, West Yorks.

We had a quick word with Silica Systems (tel: 081 309 1111) who sell the Amitek PCMCIA memory cards, and they assured me that memory fitted to the trapdoor of the A600 won't be affected by memory fitted via the card slot. On the A1200 this doesn't necessarily hold true, and will depend on exactly what you have stuck in the trapdoor.

However, I think the best way to upgrade your memory would actually be to swap the A600 for an A1200. Not only will you then have 2Mb of RAM as standard, but you'll get a great increase in speed and the fabby AGA chipset. Your external floppy drive will continue to work with the A1200, and any good dealer should be able to take the hard drive from the A600 and put it in the A1200 for you.

A2000 EXPANSION

I have a secondhand A2000 HD with Workbench 1.3. What is the best way to upgrade in the future? N. Luxford, Colney Heath, St Albans.

For a start, get a Workbench 2 update pack with the new ROM, Workbench disks and manuals. I have spoken to various users who swear that Workbench 1.3 is great and heyl, we like orange and blue anyway.

Both Workbench 2 and 3 are a quantum leap away from 1.3 and you owe it yourself, N. Luxford, to upgrade to a more powerful and stable environment.

As you are lucky enough to have an A2000 you therefore have lots of lovely Zorro III card slots and also a snazzy CPU and video expansion slot. Silica Systems (tel: 081 309 1111) are

selling a 68020 card rather cheaply and this will speed your computer up considerably, as well as adding some useful extra memory.

If you happened to be an eccentric millionaire, get a 68030 or 68040 expansion card and add a Picasso II video board.

NUTTY OVER NOTATION

I'm getting into music on the Amiga, and I'm especially interested in the MIDI side of things. I've worked out that I need a MIDI sequencer program, but I'm afraid that they'll be too complicated. I can read proper musical notation, so I really need a program that uses this. Am I asking too much? Adam Priestley, Liverpool.

Of course you're not asking too much - the Amiga is capable of almost anything. The best music sequencing program available (at the time of writing) is without doubt *Bars and Pipes* Pro.

In fact, *Bars and Pipes* has recently won awards for being the best sequencer on ANY computer, so I'm not alone in my thinking.

Like any powerful program it will take time to learn, but when you master *Bars and Pipes* you'll be extremely happy, and no matter how complicated your MIDI set-up it will keep pace.

Contrary to what I may have indicated in the past, one of the most powerful features (and one of the best hidden in the menus) is the musical notation section. Instead of the usual coloured blob approach, real notes on real staves can be displayed.

You can also use guitar notation, chords, a mixture of notes and blobs (good for drum parts) and even add lyrics. The notation method used can vary from track to track, so your keyboard parts can use a piano roll system and guitar parts can use proper guitar tabulator.

COMMS CONUNDRUM

Can I use an external modem intended for use with a PC with my Amiga A1200 and then simply use NComm? The reason I am asking is that the PC 14,400 baud modems seem to be cheaper than the ones advertised for the Amiga. J.S Smith, Wincobank, Sheffield.

The Amiga supports the same RS232 standard serial port as the PC, so any external MODEM will work fine. No modem is manufactured especially for use with Amiga or the PC - they are designed to work with RS232.

The exceptions to this rule are the internal modems common in the PC world. These cardswill only work in a PC (without going down the route of bridgeboards and PC emulators). NComm is an excellent choice of software (but consider Term as well) and will work with any Comms hardware.

As far as pricing goes, I've been looking around myself and I've found that after the inclusion of VAT and postage the prices are almost identical.

NEXT MONTH

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PART

3

SOUND LAB

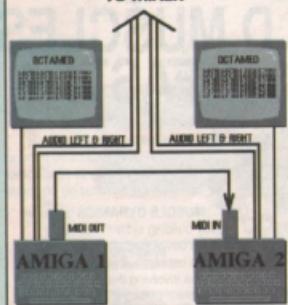
Funky stunts of MIDI trickery, including how to get eight top-quality sample tracks, are revealed in part three of Tony Horgan's essential OctaMED 5 tutorial.

If you thought OctaMED was just a sample tracker like Protracker, think again. The enormous advantage OctaMED has over any other tracker is its MIDI power. Apart from giving you 64 MIDI tracks to play with, it opens up plenty of other exciting avenues too.

SYNCHRONIZED AMIGAS

One of the best MIDI tricks you can perform with OctaMED is synchronising two Amigas. This might seem like a bit of an expensive gimmick, but your second Amiga could be a standard 1MB A500, which, these days, you can pick up for as little as £150. The great advantage of hooking up two is that you double the amount of sample channels available. Instead of getting for the normal eight channel mode with its reduced sound quality, by connecting two Amigas, you can have eight top-quality sample channels. Here's how it's done.

TO MIXER



TOP MIDI TIPS

* When using more than four tracks, avoid eyestrain by selecting either four or eight maximum on-screen tracks. You still keep the extra tracks, but you'll need to scroll horizontally with the cursor keys to access the later ones. Older versions of OctaMED have no four-track limiter, but you can use the NO16 button from the MISC panel to view just eight at once. With OctaMED 5 you can use the DISPLAY MAX TRACKS option from the Settings menu.

* Heavy MIDI usage sometimes leads to timing delays, usually when there are a lot of MIDI events happening on the same line, often the first of the block. To get around this, use the F2Z command on instruments that are not too time sensitive (such as chords for example). Putting this on the line where the note is triggered will delay it slightly. This helps avoid a log-jam situation, and will go unnoticed when used on the right sounds.

Take a look at the diagram, bottom left, to get some idea of what's going on. You're going to be using a MIDI link between two Amigas, both of which are running OctaMED, with one acting as the 'master' and the other as the 'slave'. You will use the slave machine as your second set of four sample tracks, and construct a song parallel to the main song on the master Amiga. When you hit PLAY SONG on the master Amiga, a message will be sent to the slave Amiga telling it to play its own tune at the same time. The result is two perfectly synchronised OctaMED songs, which can then be fed into a mixer and combined into one eight channel soundtrack.

YOU WILL NEED:

- * Two Amigas.
- * Any Amiga will do, but if your second Amiga is a 1.3 machine, remember you'll need a version of OctaMED that doesn't require a 2.04 operating system (such as OctaMED 3 for example). Different versions of OctaMED should be able to talk to each other without any problem.

- * Two TVs or monitors.
- You could get around this problem by connecting both Amiga video outputs to a switch, and view them one at a time through the same screen.
- * Two MIDI interfaces.
- * One MIDI cable.
- * A four-channel line mixer.
- Four channel mic mixers are available, but the output from your Amigas will be too loud for one of these.
- * Three sets of stereo phone cables or six mono phone cables.
- * Your usual amplification system (hi-fi or suchlike).

CONNECTING UP

Hooking the two Amigas together is quite simple, but refer to the diagram if you're lost. Connect up each Amiga to the mains and TV/monitor as usual, but leave the power off for now. Plug your MIDI interfaces into the serial ports of the Amigas. Plug the MIDI cable into the MIDI OUT port on your

master Amiga, and plug the other end into the MIDI IN port on your slave Amiga.

Connect the audio outputs of your Amigas to the mixer. If your mixer has the facility, pan each of the four inputs to your preferred stereo positions. In this case, make sure you keep any prominent bass sounds in the centre of the stereo field. Power-up both machines, boot them both with OctaMED, and you're off.



SETTING IT UP

Whether you're using OctaMED 5 or a previous version, the options you need to set are the same, but are found in different places. On your master Amiga, you need to turn on the following options: MIDI ACTIVE and SEND SYNC. On the slave Amiga, set MIDI ACTIVE and EXTERNAL SYNC. That should do it. Now you can build your songs using up to eight samples simultaneously. Remember, you don't need to use eight channel mode for this - leave it in the normal four channel mode.

If you're using OctaMED 5, the above options are found in the MIDI menu. For previous versions of OctaMED, click the MIDI button from the top section, and click the appropriate buttons on the MIDI panel.

Use the song control buttons on the master Amiga. Whenever you click PLAY SONG on the master, the slave will also start playing its song. Similarly, when you hit STOP PLAYING on the master, both Amigas will stop. For playing single blocks, use the PLAY BLOCK button on the relevant Amiga. You'll only hear one block when you do this, as the PLAY BLOCK command is not transmitted down the MIDI cable.

When it comes to saving out your files, you will have two files for each eight-channel song. If you're using one Amiga with more memory than the other, you may end up with one song file larger than the other, so it's a good idea to mark each file with a note that tells you which Amiga it was created with (for example a 'MASTER' or 'SLAVE' extension on the filename). Next month, we'll figure out how to get the best from a combined MIDI and sample-sequencing setup. 

BACKCHAT

Tony Dillon is a man of letters ... and they're all yours. So if you feel the need, the need to speak (eh?), the need to get your doubts or opinions out in the open, then drop a line to CU AMIGA's BACKCHAT.

LETTER OF THE MONTH

FINGER LICKING GOOD

I have put pen to paper because I can no longer sit back and watch Amiga games players be the butt of jokes, aimed at them by their console owning friends. Why are Amiga owners targets for such derision? Fire buttons, that's what.

Since the down of time, or at least the Atari 800 computers had had one fire button. But in this age of 32-bit computers and Flashy consoles we should all be capable of coming up to date with Sega and Nintendo and have at least two or three independent fire buttons on our joysticks. Joysticks are already available that are compatible with the Amiga, but as the software only supports one button joysticks at the moment, only one will work.

So how do we go about getting games that work with 2 and 3 button joysticks? Well, it's all up to Commodore. All of their new machines should come with one of these joysticks as standard. They don't cost much, so that's not going to add much to the cost of a new Amiga. Okay it's not good if the software houses don't support them, but that's no excuse if they become standard equipment.

But what about people who don't have a multi-button joystick? Three options are open to them:

1. Go into your little brother's bedroom and kick him off his SEGA, nicking the joystick along the way.
2. Beg your parents to buy you one for Christmas.
3. Or, on the option screen of the game you're playing, select 1 button joystick mode (remember to put this one in programmers).

T.O.D. THE GUYS, Manchester.

I agree. We do need more games that support more than a single firebutton. With the advent of the CD32, perhaps most AGA software will be written to accommodate the multi-button joysticks. By the stroke, why can't we have multi-button joysticks? I, for one, don't like using joysticks and would rather use something like a multi-button Konix Speedking.

A BIT OF FRIENDLY ADVICE

Firstly, I'd like to thank you all for seeming to be Amiga enthusiasts – it's nice to know that a leading Amiga magazine isn't run by a load of businessmen.

However, if you are real Amiga enthusiasts, then prove it by switching to the Amiga to produce CU AMIGA when Pagestream 3 is released. After having received an information pack from Soft-Logik, I see that Pagestream 3 has around 60 features (including unlimited undo/redo) that aren't present in QuarkXPress (some of which would no doubt enhance your already near-perfect design). With the superior multi-tasking bevelled Workbench 3 operating system (which far outperforms System 7) and the blinding speed of the Amiga 4000, I suggest switching to the Amiga.

I respect the fact that the manager of EMAP Images wouldn't want to dump his beloved Macs (even though Pagestream 3 on the Amiga is the best DTP package available) but get the message across nicely and beg (if necessary) to use the superior Amiga – you'll get your way in the end!

Imagine a network of Amiga 4000s all linked to each other, all running the premier desktop publisher. Okay, I realise the Mac's childish operating system and one-button mouse may have a certain charm, but seeing that CU AMIGA is always ahead of the rest, wouldn't using Amiga 4000s and Pagestream 3 give CU that little extra boost over its competitors.

Nathan White, Walsall.

It's an interesting idea, but with all the money invested in our Macintosh set up (CU AMIGA isn't the only magazine EMAP Images produces), there is no way Lord Emap would want to shell out for more equipment. I totally agree with you, though, Pagestream 3 is super.

FEELING DOOMY

Where is it? Why haven't we got it? I'm talking about the most kick-ass, kickbut, headbut, kick everything game there is, and it's taking the PC world by storm. I'm talking *Doom*. Don't tell me none of you have played it. I've never experienced a game as awesome. It's probably the closest thing to VR, short of a headset. I'm fortunate

TEAM TALK

The CU AMIGA team have been totally obsessed with the Oscars this month – so you're lucky to be have a magazine at all. Because of this they've decided to share their own dreams of screen stardom with you.

ALAN -

Big Al always wanted to be Troy Tempest from the Gerry Anderson series, Singray. Alas, he never got the job. Could it be that his brow was too manly, his jaw too square? No, it's because he insisted that his contract had no strings attached – so the whole deal collapsed.



LISA -

Metal ruler wielder and newly-promoted (after many threats) deputy editor, Lisa Collins, has always fancied being Pandy from the Avengers – and she has the right qualifications too. Not only is she long, leggy, she also regularly wears twelve inch stilettos and executes expert high kicks.



TONY D

Our games editor is obsessed with being Tom Baker's Doctor Who. The scarf, the hair and a room with holes in the walls were what really attracted him to it and, let's face it, since Tony is no stranger to visits from the style police in real life, he would suit the role admirably.



THE FAR SIDE

By GARY LARSON



enough to use a 486/66 at work and *Doom* plays so smoothly on it, that it begs the question: "Who needs a 64-bit Jaguar for fast 3D environments?"

The ability to run anywhere, in any direction and see the texture-mapped walls and floors fly by is incredible to see. The layouts of each level are so imaginative, and the sheer size of each level is just awesome. It's streets ahead of anything I've seen on the Amiga. Surely the A1200 with its 020 processor and specialised graphic handling could run something like *Doom* just as smoothly. PC games like Comancade, *Doom* and *Frontier* all have texture mapping. This makes PC games look a whole lot more desirable than Amiga games. Why didn't the Amiga version of *Frontier* have texture mapping for accelerated machines?

I notice the SNES is about to have *Wolfenstein*, *Doom*'s forerunner. This means games of the *Doom* genre are convertible but will *Doom* ever be released on the Amiga? The CD32

has the chunky planar chip to aid in PC conversions, surely this would help in converting Doom.

I wouldn't be at all surprised if Doom is the real reason Dan Slingby left CU AMIGA to join a PC magazine.
Mark Fox, High Wycombe.

I know this is going to be hard for most people to swallow, but Doom isn't coming out on the Amiga. With the exception of the A4000, there isn't a machine that could run it. Yes, it is a superb game, but only possible because of the PC's direct screen addressing. ID say they have no interest in creating an Amiga version, so unless you know some way of persuading them, it isn't going to happen.

COME UPSTAIRS?

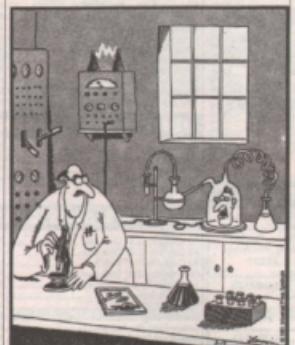
May I begin by congratulating you and your delightful colleagues on producing such a marvellous publication. Each month I wait eagerly for your magazine to hit the news stands, and a few days before publication I can hardly sleep at night due to the anticipation your magazine arouses in me. (Oo-er - Ed.)

However, there is one thing that has always puzzled me as I sit fondling the keys and slipping things into the parallel port of my beloved Amiga.

No, it's not how do I get my printer to print properly, and its not that some of the keys on my keyboard seem reversed, but something much more basic than that. It might be nearly as stupid a question as those mentioned above but I have never seen the answer printed in your illustrious pages before.

THE FAR SIDE

By GARY LARSON



MAT

Mat said that he never wanted to be anybody on TV. We can only take this to mean

that he had higher aspirations, maybe he really wanted to be the test card or, even better, the little white dot that comes on when the TV is over. He's strange - our Mat.



TONY HORGAN

Our assistant technical editor has been judged insane for admitting that when he was five years old he wanted to be Gary Glitter, after seeing him singing on top of the Pops. And what song did Tony sing into his hairbrush microphone? "I love, you love". Sad but true.



WHAT EXACTLY DOES THE 'CU' IN CU AMIGA STAND FOR OR MEAN?
Clement 'Herman' P., Highbury.

Anyone who has been reading the magazine since the days of the C64 will know instantly what CU stands for. Many years ago, this fine tome went under the name of Commodore User, which became shortened once the 64 was out of the picture.

CANADA DRY

I've finally had a glimpse of the CD32 with the FMV module. I was knocked off my feet! It was playing Star Trek 6 and the sharpness of the picture and the smooth animation was certainly stunning. I feel lucky that I've seen it because I'm probably one of the few people in my city who are actually going to see it. Commodore used to be a major company in Canada. Now it has nearly been forgotten. For instance, I mentioned to someone at school that I had a Commodore Amiga, and the fool thought that Commodore's flagship was still the C64!

Everyone here thinks that the word 'computer' is generally a synonym of 'IBM PC'. I picked up a newspaper, and on the back page was an ad for a 'Commodore'. I thought to myself 'Ahh! The Big C is finally going to make a comeback!'. Then I read the small print. It read 'Commodore personal computers are now 100% DOS compatible' and beside that remark was the 'Intel Inside' logo. I felt as though Commodore were traitors.

On a final note, Tony, I like your hair. Anyone who calls you 'El Hairy' is getting a visit from me! Adrian Carlyle, Winnipeg, Canada.

I can't really comment on Commodore's position in Canada, but if the World Of Commodore show in Toronto is anything to go by, the Big C is most definitely making a comeback. Thanks for your hair support, by the way. (Cut it Tony - Ed)

RIPPING US OFF!

After reading your March issue of CU AMIGA, in particular the Backchat section, I felt I had to write. I am directing my comments to Mr Clague of Wirral, who wrote about the music industry overcharging for CDs etc. I feel that I must write and say that consumers should wake up and smell the roses. The prices of goods that we see on our shelves are entirely relative. They are only worth as much as we are willing to pay for them. How many times have you seen the outrageous statement in adverts and magazines declaring that; 'Due to popular demand' or, 'Due to incredible success' or, 'Due to advances in technology', we can now offer our products at an amazing, new, lower price. Does anyone believe them? You would have to be completely out of your mind to lower the price of your product when it is supposedly doing so well. Companies only lower

CLUB CALL

This month Club Call takes a detour out of these fair isles of ours and out into the heart of Kenya. Rishi Shah begged us to print the following message, so here it is.

THE AMIGA INTERNATIONAL

The club was started two months ago and already has a total of 114 members, both local and from foreign countries. The club sells public domain disks to its members for only 50 pence each (the blank disk is provided by the club and the price includes postage to any country). Also, the club helps members to buy software with a staggering 35% discount. To join the club all you need to do is send £3 worth of stamps for a six month membership, and you'll receive a membership card and a catalogue disk.

If that isn't enough for you, right now there are 25 joystick and 25 mice to give away to the first 50 people who respond to this ad. For more information, contact Rishi D/ Shah at Box 82817, Nairobi, Kenya.

prices when stocks aren't selling. Which brings me on to the real reason I'm writing. Recently, there has been an investigation into the overpricing of video games. My question is: how can you investigate video games for over pricing and not other products with massive profit margins? A can of Coke costs about 5p to make and is around 50p to buy. A pint of lager 10p to make and £1.80 to buy. My point is that the only way consumers can make companies drop their prices is to not buy their products. The reason Mr Clague feels like objecting to the prices of what are essentially unnecessary luxuries, he should look around his local supermarket and take on a few more rip-off merchants. That should keep him busy!

Allison Clerk, London.

Er, yes - indeed! Then again paying 50p for a can of Coke doesn't leave nearly as big a dent in your pocket as the crater left by a £49.99 cartridge. Does it?

AH! THE GOOD OLD DAYS

I've been reading CU AMIGA for years and, although I threw off the shackles of using my machine as a games only computer years ago, I felt that I had to ask: 'Where have all the shoot 'em ups gone?' It was only a few years ago that fabulous arcade games were being released on Commodore's machines. Games like Project X and Alien Breed could rival anything the consoles had to offer. So what's happened?

Pat McCormack, Dublin.

Well, the team responsible for the two Amiga classics you've mentioned are Team 17 and they've only just released another two brilliant games in *Body Blows Galactic* and *Alien Breed 2*.

We know what you mean. Arcade quality shoot 'em ups are very thin on the ground these days, with most companies committed to bringing out all of their racy stuff on consoles.

However, the CD 32 should be getting its own share of arcade conversions very soon with *Mad Dog McCree* and possibly *Lethal Enforcers* being converted. For now, check out the impressively priced and pretty looking *Starburst* for £16.99.

JOHN KENNEDY

John Kennedy was heavily influenced by Blake's Seven in his youth, which perhaps explains his obsession with telly things, and his rather strange fetish for flashing lights in shiny boxes. It also explains his love of tight nylon boiler suits, covered in glitter!



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IT'S FOR MY DAD...



As computer graphics get better, and tastes become more extreme, censorship rears its head in the software industry this month. Tony Dillon wonders if it's really what the doctor ordered.

You are now not allowed to buy certain games. Well, perhaps things aren't quite that bad yet, but the recent voluntary classification system brought in by ELSPA (European Leisure Software Publishers Association) is definitely a major step towards that situation. From this month on, all games will have to carry a 'Monitor Man' sticker, which will offer suitability guidelines to its potential audience.

Parents have always been concerned about computer games and the amount of time kids spend playing them, worried that behind the glare of the screen lies a den of filth, pornography and explicit violence.

It's true that graphic and programming techniques are improving and games themselves seem to be getting more and more explicit in their depiction of violence.

Mortal Kombat, for instance, includes scenes where a person's spine is ripped away from their body. It would now seem that the software houses need some kind of legal safeguard against lawsuits from distressed parents, whose

children may be negatively influenced by the level of violence in some games.

Don't get me wrong, I'm all for mature or 'adult' games, and by 'adult' I don't automatically mean pornographic. But there are a lot of people who want more than James Pond to entertain them. If they didn't, why would horror films sell so well?

However, as computer entertainment now reaches a far larger audience than it ever did before, there needs to be some distinction between a family game and something for mature gamers, but are the monitor man stickers really the right way to go about it?

IS THIS THE ANSWER?

There are some major stumbling blocks with age classification. The first, and most obvious, is that a higher age rating automatically makes it more

tempting for younger gamers to try and get hold of the over 18 games. After all, forbidden fruit always tastes the sweetest. This is something that software publishers will be more than aware of, so there will always be the temptation to stick the odd splash of blood in to up the rating.

Remember, the playgrounds of this world are full of young adults always looking for the 'coolest' games to own, and this certification could be just the thing to identify them.

There is another down-side to labelling. What happens to the more family-oriented games? Take something like Robocod from Millennium, for instance. It could never be classified as anything other than Universal - For All Ages, and as a result it might lose out against Covergirl Strip Poker, which is nowhere near as entertaining, but will it keep you playing for as long. Yet due to its content, will receive at least a 15 rating. Will software houses feel obliged to create more adult games, just to keep their sales high enough?

Look at the video rental industry, where age classification often seems to be ignored by stores, or is, at least, too difficult to enforce. When I was at school, I can clearly remember ribald tales of late-night gore films and graphic discussions on the contents of someone's intestines.

Even now, if you offer a fifteen-year-old the US choice between Disney's Aladdin and a cheap US horror flick, which do you think he would want to see? And which film will be more acceptable to his peers? A lot of things will influence his decision, and sadly the actual quality of the film seems to rank quite low.

OPTIONS?

So what is the alternative? There is really only one - a legally enforceable categorisation scheme and integrity on the part of the shopkeeper. Let's have two categories only; fifteen and over and below fifteen. I only choose fifteen because that's the age that, on average, kids can easily get into an 18 rated movie at the cinema. Also, let's keep the two in completely different sections of the shop.

Most importantly, let's not allow younger players to buy the games that aren't in their range, even if they do claim that "It's for my dad".

We can't ban adult games - there are a lot of adults who want to play them. But we do need to split the market to protect the young from exploitation.

There is nothing wrong with being an adult, or having adult interests, so let's sort this out before any game with an 18 rating gets a 'top shelf', under the counter, flasher's mac' stigma attached to it.²⁰

CU AMIGA would like to stress that views expressed in Points Of View do not necessarily reflect the views of the magazine.



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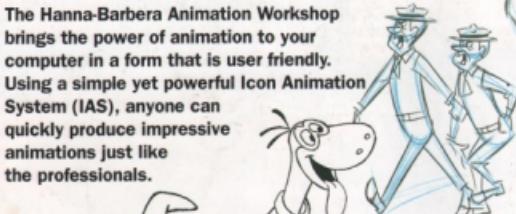
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